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STAR WARS

INSIDER

LOOK OUT! IT'S LEIA

Why the princess still rules!

GAME-CHANGER!

How *Star Wars* Roleplaying Games sculpted the universe

SPACE PIRATE!

Hondo Ohnaka back in action!

A KNIGHT'S TALE

10 years of Knights of the Old Republic!

JEDI ACADEMY

Creator Jeffrey Brown on the making of his latest book!

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"Somebody has to save our skins!"
—Princess Leia, *Star Wars: Episode IV A New Hope*

Princess Leia. She's an icon of the *Star Wars* saga, beautiful and elegant, funny and sarcastic. She's a heroine for our times—in need of rescue on occasion, but by no means helpless. Just ask Jabba. Oh no, you can't...

This issue we're paying tribute to the "first lady of *Star Wars*" with our cover story, which not only details her pivotal role in the saga, but also how she has inspired the creation of other characters such as Padmé, Ahsoka, the Duchess Satine—and even those beyond the world of *Star Wars*.

It seems like every year is a *Star Wars* anniversary and—as well as the 30-year milestone celebrated by *Return of the Jedi*—this year also marks an astonishing 10 years since *Star Wars: Knights of the Old Republic* made its debut and changed videogames forever. Consequently we're taking a look back at the fascinating story behind the making of the game, which, unlike most decade-old games, lives on as an iPad app. Strangely it doesn't seem to have aged a day!

And that's not all! A long time ago, in the dark times before online gaming was really huge, there was a *Star Wars* roleplaying game. Produced when the Expanded Universe had yet to find its feet, this little project created much of the continuity that has since become established as part of the *Star Wars* canon.

Don't forget to write in to the address to the left. We're always interested in hearing your feedback and to know what you want from your *Star Wars Insider*!

May the Force be with you... Always.

Jonathan Wilkins

Jonathan Wilkins, Editor

**STAR
WARS**

🌌 OCTOBER 2013 🌌

Contact Us (U.S.) *Star Wars Insider*,
Titan Magazines, 2019 Rosshall Lane, Aurora,
IL, 60003, U.S.A.

Contact Us (U.K.) *Star Wars Insider*,
144 Southwark Street, London SE1 0UP, U.K.

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SPECIAL THANKS TO

Frank Parisi and Erich Schoeneweiss at
Random House, Tracy Cannobbio and
Chris Argypoulos at Lucasfilm



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DISTRIBUTION
US Newsstand: Total Publisher Services, Inc.
John Driscoll/Cosmopolitan, 630-851-7683
US Distribution: Source Interlink, Curtis
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UK Newsstand: Comag, 01695 444 055
US/UK Direct Sales Market: Diamond
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STAR WARS INSIDER OCTOBER 2013
USPS 003-0271
ISSN 1041-6122

Star Wars Insider is published eight times per year
(January/February, March, April, May/June, July, August/
September, October, November/December) by Titan
Magazines, a division of Titan Publishing Group Limited,
144 Southwark Street, London SE1 0UP. Quoted in 2012
Licensing Ltd. & TM. All Rights Reserved.
Titan Publishing Group TMN 12014

PUBLISHED IN U.S. POSTAGE
2019 Rosshall Lane, Aurora, IL 60003. Periodicals
Postage Paid at Aurora, IL, and at additional
mailing offices.

POSTMASTER:
Send address changes to *Star Wars Insider*,
PO Box 13679, Atlanta, GA 30317-0679.
U.S. subscriptions:
\$49.99 per year, Canada \$59.99 and
U.K. £27.99.
Printed in the US by Browne.

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DOCKING BAY

ENTERTAINMENT WEEKLY

THIS ISSUE....

"YOU DON'T HAVE TO DO THIS TO IMPRESS ME." PRINCESS LEIA, *THE EMPIRE STRIKES BACK*

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THE START!**

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The Star Wars
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COVER STORY!

This issue of *Star Wars Insider* is available with an image-only cover exclusively for subscribers. There's also an exclusive cover image that is available only at selected comic stores!

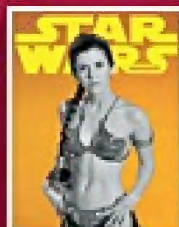
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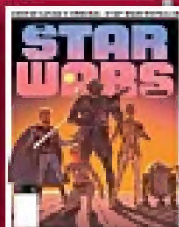
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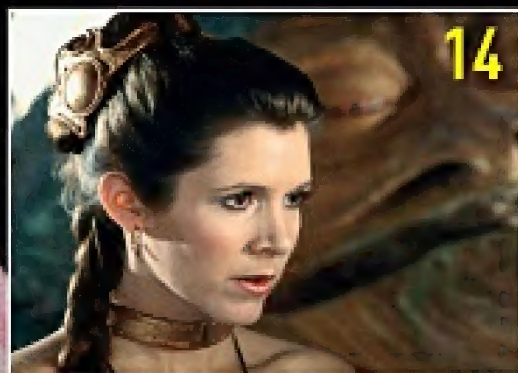
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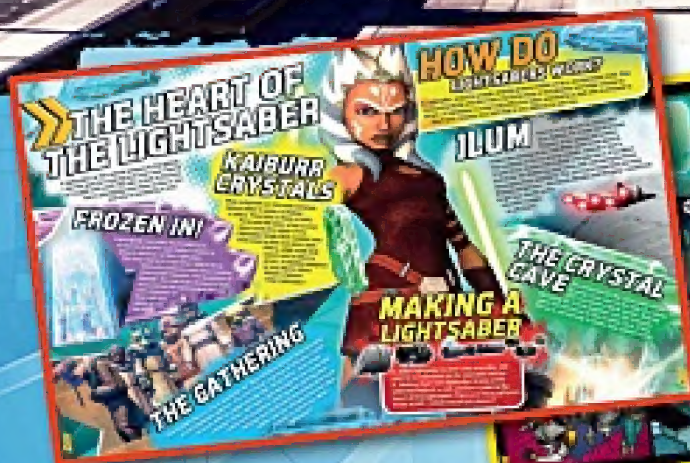
The fans who have met the stars of *Star Wars* share their experiences and photos!

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LAUNCH PAD

INSIDER

THE LATEST UPDATES FROM THE *STAR WARS* UNIVERSE

ENTERTAINMENT WEEKLY

THE MAESTRO RETURNS!

KATHLEEN KENNEDY CONFIRMS JOHN WILLIAMS WILL SCORE THE NEW *STAR WARS* TRILOGY!

Lucasfilm president and producer of *Star Wars: Episode VII* Kathleen Kennedy has confirmed that John Williams will score the new *Star Wars* trilogy.

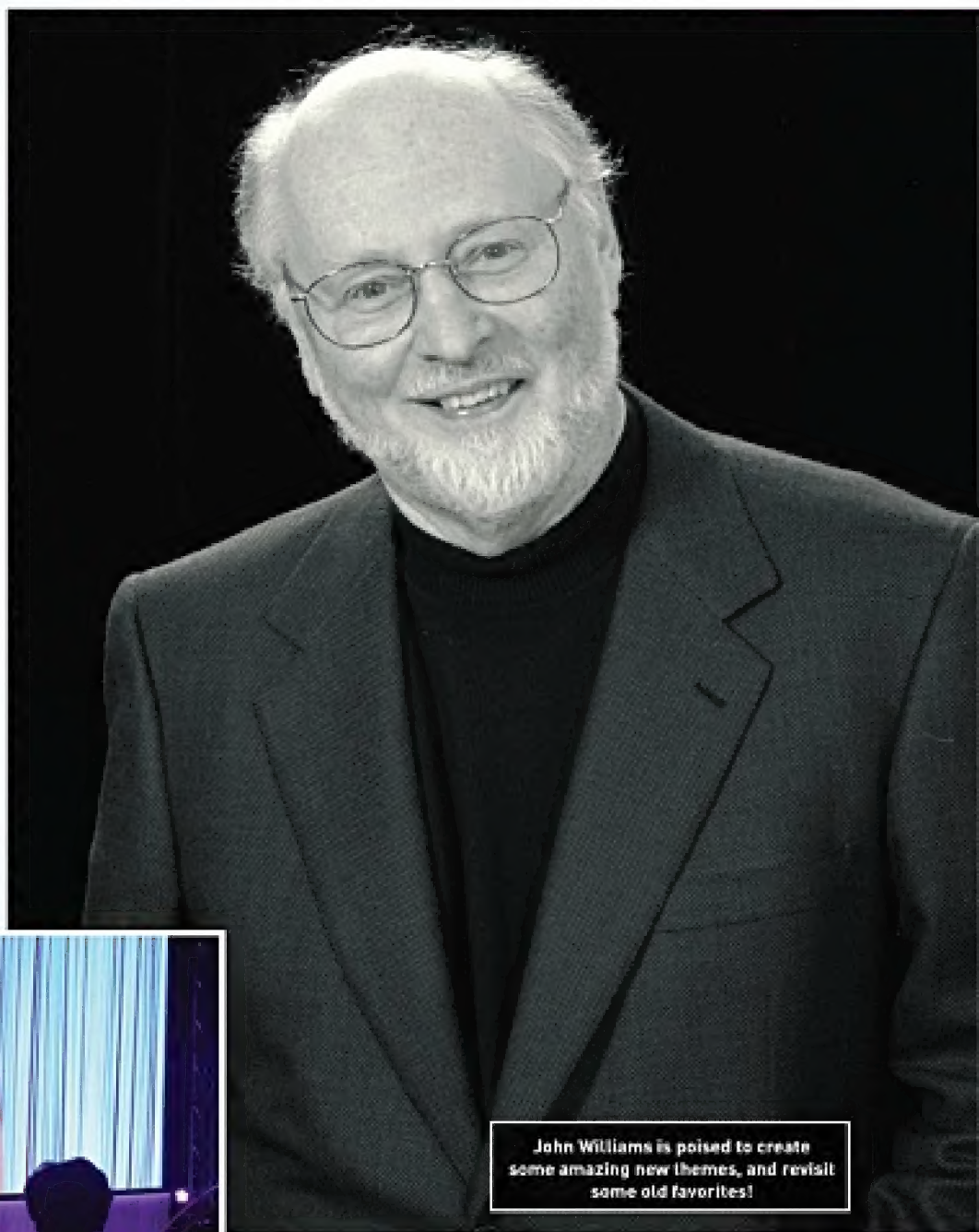
In a specially recorded message first shown to fans at Celebration Europe II, Williams said, "I look forward to returning to a galaxy far, far away... I actually feel like I never left it. I'm happy to be a continuing part of the *Star Wars* saga... and the joy in the journey of discovery that awaits us all."

Williams even said he would likely use some of his themes from previous movies.

"I haven't seen the script, so the story is still unknown to me," he said, "but I can't imagine there will not be some references to the existing stories that would make appropriate use of some of the earlier themes."

The much-loved composer has won five Oscars for his scores including recognition for *Jaws*, *E.T.: The Extra-Terrestrial*, and the original *Star Wars*. He has also been nominated for more than 40 Academy Awards for his work on many movies, including the *Indiana Jones* films, *Saving Private Ryan* and most recently, *Lincoln*.

In April, Episode VII director JJ Abrams indicated he had wanted Williams to score his film, but said it was still "early days." Williams praised the director saying he was "perfectly chosen to continue George Lucas's great odyssey." *Star Wars: Episode VII* is scheduled for release in 2015.



John Williams is poised to create some amazing new themes, and revisit some old favorites!



Kathleen Kennedy reveals the news on stage at Celebration Europe III!

STAR WARS REBELS™

REBELS REVEALED

Star Wars Rebels executive producer Dave Filoni has given Star Wars fans a first look at the new show. Although there is no footage to show yet, Filoni showed concept art at Celebration Europe II that was heavily influenced by original Star Wars concept illustrator Ralph McQuarrie.

The newly revealed art shows the *Ghost*, which will be a key ship in the new show. Another piece shows a TIE fighter crash landing. The show's logo borrows the orange-and-black color scheme of the rebels' flight suits in the original Star Wars trilogy. Other concept art was shown of a stormtrooper, an Imperial interior, a Star Destroyer, an astromech, and a protocol droid.



STAR WARS CELEBRATION SOUND BITES!

Insider caught up with the stars of Star Wars at Celebration Europe II. Here's what they had to say!

ANTHONY DANIELS

AD: My favorite Star Wars character is Darth Maul, because he's just totally, totally evil. He has no redeeming factors whatsoever!

Q: Would you ever like to play a bad guy in a Star Wars movie?

AD: Oh yes, and I think there were times when I wished that I was playing a bad guy as Threepio, because I was going demented in that suit!



Anthony Daniels finds a more comfortable alternative to wearing that suit!

IAN MCDIARMID

Q: You took a while to finally agree to attend Celebration [Ian's first full appearance was at Celebration VI in 2012]. What kept you?

IM: I know, I'm such a tease! It was work commitments really. I hate to disappoint people, but fortunately I didn't, so here I am.

Q: Of course, you're a very nice man, but did you notice when you did the first convention, people were very wary of you when you were walking around?

IM: I know! Some people think I might be like the Emperor. But I'm not really, except occasionally on a Saturday night!

Q: Are you planning to return to the theatre soon?

IM: Yes, but of course there's nothing I can talk about yet. Next year, perhaps I'm in an American play and also a play I've done recently that's going to be revived, probably all over England and hopefully Scotland as well.



Warwick Davis and Dave Filoni during their after-show interview at CEE!



From this image (clockwise): The Ghost; below right: a TIE fighter; a stormtrooper concept from the show.



Ian McDiarmid: A bad guy in the movies, but a good guy in real life!



Mark Hamill and Carrie Fisher share a joke on stage!

MARK HAMILL & CARRIE FISHER

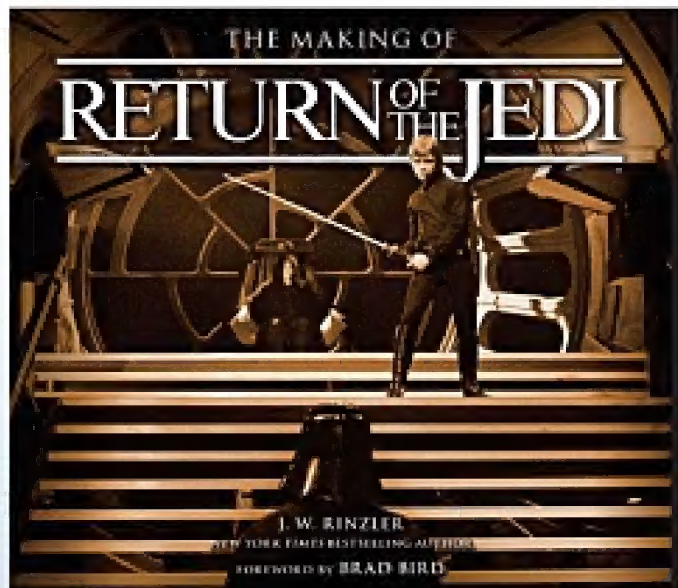
MH: This is my fifth Celebration. Two in Florida, one in England and one in Japan.
 CF: I have no idea how you remember that...
 MH: Well, Japan and England were exotic and Orlando...
 CF: Was not?
 MH: Well... it was hot. We went to Disney World.

CF: I wanted a ride on Star Tours.
 MH: We were going to ride it. But they said, "Can we film you when you ride it?" and we said "No!" Can you imagine all the crazy faces with gravity doing its work? Don't let yourself ever be filmed on an amusement park ride.
 CF: Especially if you're one of us!



AN ENHANCED EXPERIENCE

WITH *THE MAKING OF RETURN OF THE JEDI* RELEASED ON OCTOBER 1, WE CAUGHT UP WITH AUTHOR J. W. RINZLER TO GET THE LOWDOWN ON THE NEW BOOK, AND THE ENHANCED EBOOK EDITIONS OF *THE MAKING OF STAR WARS*, *THE EMPIRE STRIKES BACK*, AND *RETURN OF THE JEDI*.





Director Richard Marquand directs a pivotal scene with Sir Alec Guinness and Mark Hamill.



Richard Marquand oversees Sebastian Shaw's transformation into Anakin Skywalker.

What have been the highlights of writing *The Making of Return of the Jedi*?
I'd say finding the Richard Marquand interview was a big, big highlight. More than a hundred pages of his words never-before-published.

What do you feel Richard Marquand brought to *Return of the Jedi*?
Well, the Slave Leia costume was his initial idea; and casting Ackbar as a Mon Calamari. And of course he brought his ability to work with actors, his love of the film's deeper themes—I think he worked hard to get those across. He may have been instrumental in the hiring of Ian McDiarmid as the Emperor—I think Marquand recommended him.

During Celebration Europe, Ian McDiarmid spoke about another actor being cast as the Emperor. Is this revealed in the book?
Yes, that's covered in the book. It was a much older actor.

Can you talk about George's input into the books? What sort of feedback has he given?
George's participation has been like it was for the *Making of Episode III*, *Star Wars*, and *Empire*: he reads the first draft very carefully, correcting mistakes, or adding material. Then while it's all fresh in his head, we have a long talk where I ask him questions that I've been storing up all during the research and writing early phases, which has usually taken about a year to compile. That's very satisfying, to finally spend a couple of

hours or more getting answers! And then George reviews the designed book and captions, though at that stage he usually doesn't change much, if anything. Then I send him the finished book, which I did for *Jedi* last week.

What was the biggest revelation during the writing of the books?
I think there are a few: one is that much more credit should go to the UK production art departments, particularly to John Barry and his team on *Star Wars*; and then to Norman Reynolds and his team on the next two. Also to Joe Johnston. And ultimately to Mark Hamill, who is the nexus of everything internally in the original trilogy. And overall to every single person who worked on these films. Once you get into the details, you realize what a wonderful collaborative thing filmmaking is—but also how important Lucas was to harnessing all that talent and molding it to his vision.

Does the release of *The Making of Jedi* mark the end of an era, or will you be writing similar books on the making of the Prequels or even the new movies?
We'll see.... I'd like to say, however, that I've been showing some of the video excerpts for the enhanced eBooks—the *Star Wars* gag reel and behind-the-scenes of *Jedi* and *Empire* at San Diego Comic-Con International and elsewhere—and have been getting great feedback. I think fans are really going to love the enhanced eBooks of all three *Making of OT* titles.

With so many people working on the movies and differing versions of events, how difficult is it to separate fact from fiction?

JWR: Not too difficult, though I'm sure there are some apocryphal stories that slip in there. I rely on original documents and interviews as much as I can, and when it comes to stories I try to get corroboration whenever possible.

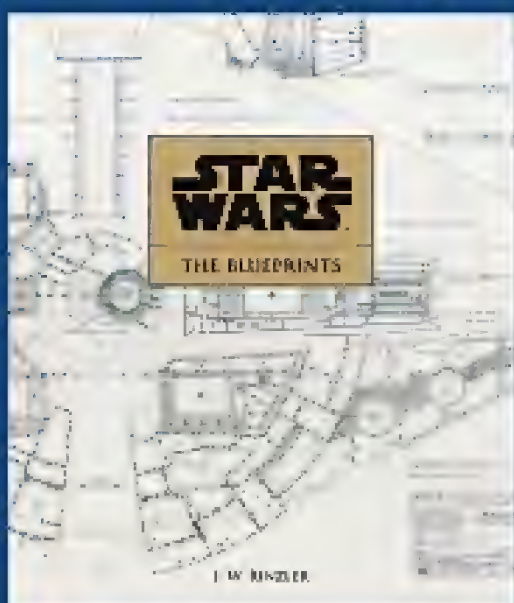
How would you define the differences in production on each of the original three *Star Wars* movies?
That's a big question. The obvious answer is that Fox financed the first one on a relative shoestring budget compared to the Lucas-backed *Empire* and *Jedi* productions. Essentially, they got bigger as they progressed, ever more ambitious—with ILM doing more and more.

PLANS FOR A UNIVERSE!

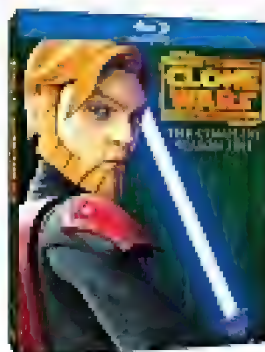
Have you ever wondered what it took to get George Lucas's amazing ideas from the script to screen? *Star Wars: The Blueprints* answers that question with a comprehensive collection of technical drawings that shows you how.

Highlights include the *Millennium Falcon*, R2-D2, the Death Star, and even the molten pit that was to be the Emperor's throne room in *Return of the Jedi*. Thanks to our friends at Titan Books, we have three to give away—simply write in to the address on page three by November 5 and mark your entry "Blueprints."

Star Wars: The Blueprints is out now!



THE CLONE WARS BLASTS ONTO BLU-RAY



The final season and a complete series will be released on Blu-ray on October 15! The Two-Disc

Season Five set will include two director's cut episodes, deleted and alternate scenes, cast and crew interviews, and assorted documentaries.

On the same date, an epic 14-disc Complete Series Set will be available, which will include all five seasons on Blu-ray as well as a collectible 54-page *Art of the Clone Wars* booklet that features never-before-published artwork.

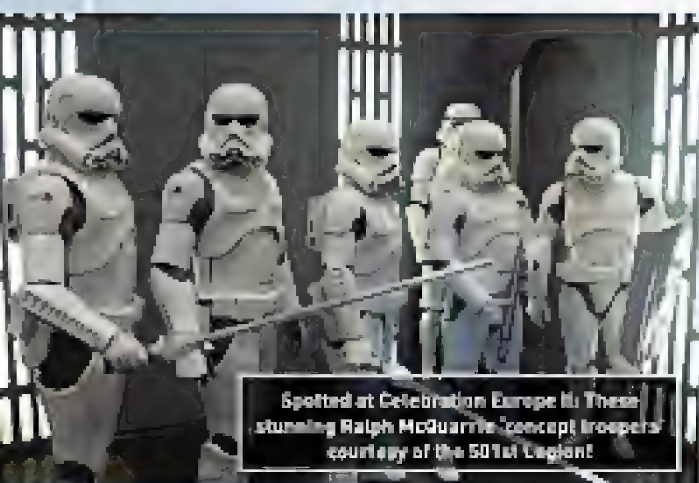
GEORGE LUCAS PRAISES *STAR TREK*

In a new documentary, George Lucas has spoken about the important part *Star Trek* had to play in getting *Star Wars* made.

In *Trek Nation*, which is available on Blu-ray and DVD now, Rod Roddenberry, the son of *Star Trek* creator, Gene, uncovers the impact and importance of his father's work. Lucas explained that *Star Trek* proved vitally important to *Star Wars*.

"*Star Trek* softened up the entertainment arena so that *Star Wars* could come along and stand on its shoulders. There was an effective group of people in the beginning who accepted it, that it wasn't that far out."

He added that, "For the studios, [*Star Wars*] was way far out... but there was a fanbase out there, primarily the *Star Trek* fan base, who understood sci-fi, understood visual sci-fi, and was ready for something like [*Star Wars*] to be in the feature arena."



Spotted at Celebration Europe II: These stunning Ralph McQuarrie concept troopers courtesy of the 501st Legion!

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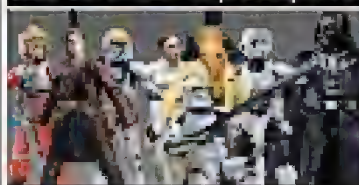
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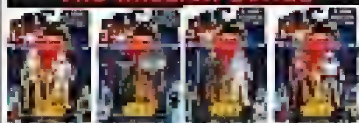


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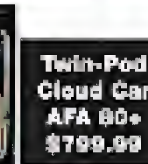
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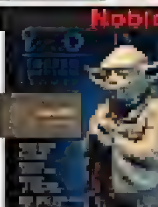
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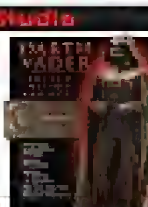
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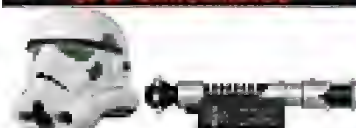
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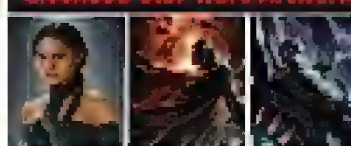
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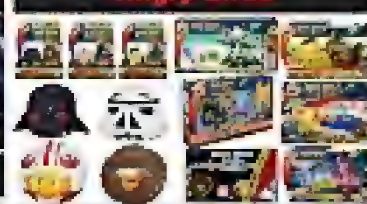
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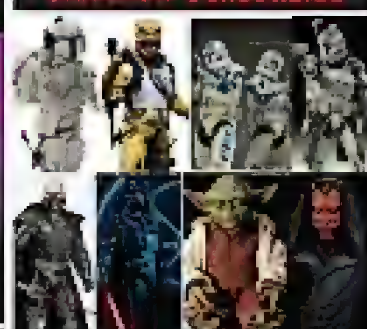
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THE FORCE

PRINCESS OF THE PEOPLE



MUCH HAS BEEN WRITTEN ABOUT HOW LUKE SKYWALKER'S JOURNEY FROM FARMBOY TO JEDI HAS INFLUENCED MODERN STORYTELLING. BUT LUKE'S TWIN SISTER HAS ALSO PAVED THE WAY FOR SUBSEQUENT HEROINES TO EMBARK ON THEIR OWN JOURNEYS. TRICIA BARR EXPLORES HOW LEIA INTRODUCED MOVIEGOERS TO A NEW TYPE OF HEROINE.



The influence of mythologist Joseph Campbell, who charted narrative patterns and archetypes across the history of storytelling, on *Star Wars* has been well documented. But while most of the focus has tended to be on Luke Skywalker's "Campbellian" hero's journey, Leia Organa also marked a twist on a narrative archetype. Leia enters the story as a classic princess character—but it soon becomes clear she is no typical fairy tale princess. When scholars look back on the last century of cinema, the influence of *Star Wars*' first heroine will not be forgotten. By the 1970s, barriers were being broken down and the modern feminist movement had gained prominence. *Wonder Woman* graced the cover of the first *Ms.* magazine. And the *Star Wars* opening scroll introduced a character unlike any princess seen previously: the "custodian of the stolen plans that can save her people and restore freedom to the galaxy."

George Lucas's bold attempt at creating a modern princess needed an actress who could pull it off. While it's true Leia is a lone woman amid a male-dominated cast, she represents what it means to be a woman in a position of power during this era. Given cinnamon rolls for hair, a white drape dress, and a weapon in hand, Carrie Fisher compellingly delivers the film's smart, witty dialogue. In her first on-screen moments, Leia transfers the stolen plans to R2-D2, then engages stormtroopers as a diversion for the droid's escape. She introduced a generation of moviegoers to a new type of female character—one fully empowered to take charge of her destiny.

Dangling the prospect of riches, white knight Luke enlists smuggler Han in the rescue of the space opera's warrior princess. Leia plays her part and dashes out of her cell with her hero—only to realize there wasn't much of an escape plan. Quick thinking and a blaster "borrowed" from her rescuer enable Leia to create an exit opportunity from the detention block. The hero and princess do not get away unscathed from the Death Star: Leia's commitment to the Rebel Alliance results in the destruction of her home planet, while Luke loses his mentor Obi-Wan. She never bends to grief, though, and even consoles Luke. In the end, Leia's mission succeeds: her stolen plans eventually help deliver the rebels' victory.



COMING OF AGE

For *The Empire Strikes Back*, Lucas served as executive producer and writer, and allowed another director, Irvin Kershner, to influence the galaxy far, far away. George Lucas penned the original screenplay, which was polished and improved upon by Lawrence Kasdan, who had already written the script for *The Bodyguard* (later filmed with Whitney Houston)—a story about a “pop princess” in danger. Director Irvin Kershner, meanwhile, envisioned the middle movie of the trilogy as a fairy tale, not science fiction. Leia is the character who carries the emotional weight for the film’s second act. The director and writers of *The Empire Strikes Back* created circumstances for their princess to drop her emotional shields, isolating her from duty to the Rebel Alliance and tying her fate to a scoundrel willing to wear his heart on his sleeve. Over the course of the movie, Leia subtly shifts from the virginal princess, who wears white camouflage appropriate for the ice planet Hoth, to being seen in earthy hues and her tightly-wound braids on Bespin. For a brief moment, Han and Leia are shown interacting in a familiar, unguarded manner—before they are captured by Darth Vader and Leia returns to her white uniform.

In the carbonite chamber, Fisher beautifully conveys the coming-of-age of a young woman who takes an emotional leap of faith and declares her love. While Harrison Ford’s ad-lib of “I know” retains Han Solo’s cocky swagger, perhaps he didn’t need to echo Leia’s words because he already had said them. In her 2010 TED Talk entitled *The Power of Vulnerability*, Brené Brown, a PhD, who has spent a decade studying social interaction, discussed how the courage to be vulnerable is the means to the greatest emotional reward.

For an audience familiar with the conceits of fairy tales, *The Empire Strikes Back* counts on the audience’s trust that ultimately a happily-ever-after ending would reward the princess who finally dropped her emotional shields.

The 1980s not only ushered in the cinematic shocker of Vader’s “No, I

am your father,” but also such notable blockbusters as *Raiders of the Lost Ark* and *E.T.: The Extra Terrestrial*, which jumpstarted the careers of future Hollywood power-women Kathleen Kennedy and Drew Barrymore. The year after Leia professed her love for Han, Diana

Spencer became the Princess of Wales before a global television audience of 750 million. Diana was a princess of the people who championed causes affecting those with fewer advantages in life, such as the victims of AIDS and leprosy or those ravaged by landmines left behind in the wake of war.

Return of the Jedi opens with an extremely personal quest for Luke and Leia. They step away from the war against the evil Empire to rescue Han from the lair of Jabba the Hutt. Episode VI’s first act showcases the teamwork of Lando, Chewbacca, and even the droids. Future storytellers J.J. Abrams and Joss Whedon internalized this collaborative heroism and reflected it years later in their own tales like *Buffy the Vampire Slayer*, *Lost*, *Fringe*, and *Marvel’s The Avengers*.

SLAVE LEIA ON THE SCREEN MIRRORS WONDER WOMAN IN THE COMICS.

The rescue mission also includes Leia’s separation from her male counterparts, when she is forced to don a gold bikini and sit chained to Jabba’s throne. It is impossible to separate the character from the slave Leia attire and its place in the history of storytelling. The visual art of motion pictures emerged along much the same timeline as comics. During the Golden Age of comics, roughly the 1930s-40s, women were often portrayed as career women or superheroines like Wonder Woman. In later years, though, the roles of female characters were increasingly



relegated to the superhero’s sidekick or romantic interest, and in these secondary roles they were often hyper-sexualized. Slave Leia on the silver screen mirrors Wonder Woman in comics. Neither heroine has clothes to shield them from the male gaze, and Leia wears the chains of slavery much as Wonder Woman’s bracelets mark an ever-present reminder of the enslavement of her ancestors. Fisher vividly channels the emotions of a woman using the chains of captivity to slay the grotesque Jabba to gain freedom, and most women who cosplay as slave Leia speak of feeling empowered.

Princess Leia has never quite been embraced by the feminist movement in the way Wonder Woman has, perhaps because of the perception that *Star Wars* was a boys’ franchise rather than a pro-feminism vehicle. Yet male storytellers like Abrams and Whedon, who were heavily influenced by *Star Wars*, have made a mark in the entertainment industry with their exceptional female characters.

The remainder of *Return of the Jedi* revisits the warrior princess from Episode IV. Leia volunteers for the combat mission to the forest moon, flies a speeder bike to chase down the biker scouts who might expose the rebels’ presence, and mediates with the primitive Ewoks. As her newly revealed twin brother Luke seeks to redeem a father he never knew, Leia and Han assault the shield generator with the help of their Ewok allies. The emotional thematic victory is not just Luke’s, as he sees his father return to the light side, but also his sister’s. And Han, the poor self-sacrificing scoundrel, finally emerges from his carbonite-induced haze and remembers he already had been given the heroine’s heart on Bespin, thus delivering the moment Kershner’s fairytale had promised.

Above: A step away from the war against the Empire, Leia’s daring rescue attempt in Jabba’s palace.

Opposite page, from top left: Leia onboard the Millennium Falcon (1981); enjoying brief respite on Bespin (1982) as a member of the Ewoks’ starship team (1983).

Main image: Even when held captive by Jabba, Leia’s remains simply a princess in peril.



TRAGIC TURNS

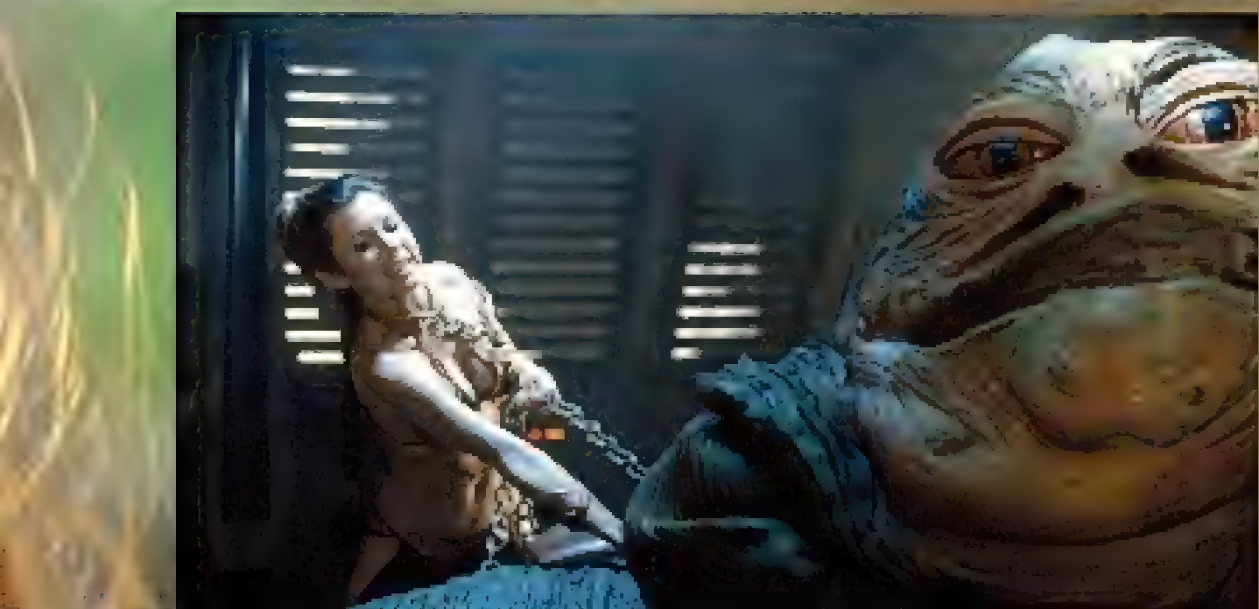
The 1990s continued the trend of modern princesses. Disney's new era of movie heroines began with *The Little Mermaid* and *Beauty and the Beast*, while the *Star Wars Expanded Universe* kicked off with the novel *Heir to the Empire*, continuing the adventures of the Original Trilogy heroes. In over two decades' worth of subsequent Expanded Universe adventures, Leia has faced the prospect of bearing a Skywalker heir burdened by the haunting legacy of the family name, and then the real-life struggle (and guilt) of being a working mother raising children—part of that time serving as the elected Chief of State of a fledgling galactic democracy, no less. Perhaps the Original Trilogy established Leia as a woman capable of withstanding any tragedy almost too well, as the Expanded Universe has seen her witness the death of her youngest son to war, witness her sister turn's plunge to the dark side, and then see his death at the hand of his own twin sister. Amid all the tragic turns, writers like Timothy Zahn and Aaron Allston have managed to create beautifully poignant stories with Leia as a mother figure who is also a warrior princess.

Yoda's dying words, though, took longer to be fulfilled. Leia does not complete her Jedi training until after the New Republic she fought to establish is pulverized by a galactic invasion and her surviving twins Jaina and Jacen Solo have become Jedi Knights. In a rare moment of vulnerability shared with her teenage daughter in the New Jedi Order novel *Rebel*

Dream, Leia gives voice to the painful choices at the heart of her own identity: "Sometimes I'm Jedi and sometimes I'm not. Jedi teaching says that you must turn away from fear. But as a politician, I have to experience fear... Sometimes being a Jedi just runs completely counter to your other goals." Leia also reminds her daughter why she continues to fight: "I've had whole worlds taken away from me... but not my future." Beyond the movies, Leia finds a way to balance the dueling forces of her heritage, avoiding both the naïve idealism of her politician mother Padmé Amidala and the inability of her Jedi father Anakin Skywalker to master his fear of loss.

Princesses are as visible as ever today. Kate Middleton renewed our fascination with royalty when she married the late Princess Diana's son Prince William. In the TV series *Once Upon a Time*, Snow White is as handy with a bow and arrow as her Prince Charming is with a sword. And *Braveheart* is the first Disney princess movie to explore the relationship between mother and daughter. Brian Wood's new *Star Wars* comic, meanwhile, features a post-New Hope Leia in a story exploring the emotional vulnerabilities of a young woman faced with losing her family, her friends, and her homeworld of Alderaan while also showcasing her capabilities as a warrior and X-wing pilot—to critical and commercial success, including *Star Wars* #1 earning a fourth printing. With an upcoming Original Trilogy-era Leia-centric novel from Martha Wells and the Sequel Trilogy set to embark on new journeys in the galaxy far, far away, it's clear that the impact of *Star Wars*' original heroic princess on storytelling is still unfolding.

Opposite page: In a noisy, warm, brick sunbath in the public bath, Wolcott, dedicated from my table in London to the museum's library.



MY STAR WARS

TOM FLETCHER IS THE GUITARIST AND SINGER WITH THE SUCCESSFUL BRITISH POP BAND MCFLY. AS WELL AS BEING A *STAR WARS* FAN, HE ALSO HAS A SPECIAL LINK TO THE SAGA. *INSIDER* CHATTED TO FLETCHER ABOUT GARBAGE COMPACTORS, JOHN WILLIAMS, AND HIS FEAR OF ASKING FOR AUTOGRAPHS. **INTERVIEW: MARK NEWBOLD**

When did you first become aware of *Star Wars*?

I've been a fan of *Star Wars* for as long as I can remember. My dad loves science fiction, and when I was a kid my older cousins handed me down all their original *Star Wars* toys, which I've still got today. We had the original three movies on videotapes recorded off TV. I'd watch them over and over, fast-forwarding through the advert breaks!

What is your favorite *Star Wars* film and why?

As a kid it was always *Return of the Jedi* but now it's *The Empire Strikes Back*. I think it's because by then you know all the characters and you get to see their relationships develop, and what an incredible way to leave an audience hanging... Darth is Luke's what? Han is frozen?! Lando is flying the Falcon?! Crazy!



What was your reaction to seeing *Star Wars* for the first time?

I must have been so young that I can't remember the first time I saw it. It's like the movie equivalent of The Beatles: I don't know the first time I heard The Beatles—their songs were just so incredible it's as though I've known them my whole life. I feel the same about *Star Wars*; someone must have had it on in the background when my mum gave birth to me! I have an amazing memory of being 14 and sitting in the cinema with my family about to see Episode I for the first time. I think it was possibly one of the most exciting moments of my life—sitting next to my dad in a packed cinema about to see a new *Star Wars* movie! Then that blue text came up—“A long time ago...”—and I cried! Ha! I was 14 when *The Phantom Menace* came out, and at the time I thought it was the coolest thing ever! I grew up with the Ewoks and Droids cartoons, and *Caravan Of Courage*, but they were all before my time. Then suddenly there was a new *Star Wars* for MY generation starring Natalie Portman! Sick!



Do you have a favorite scene?

I think the garbage compactor scene in Episode IV is amazing. It's up there with the end of *Back to the Future*—I'm still never sure if Marty is going to get that car started before the lightning strikes. No matter how many times you watch that trash compactor scene, you're still never sure if they're going to make it out. It's so tense! Plus it's got a classic Han Solo one-liner: “One thing's for sure, we're all gonna be a lot thinner.”





Who is your favorite *Star Wars* character?

That's a tough question, but I think Artoo is amazing. It's incredible how much personality comes from a character that never says a word! Plus his design is so iconic. He's the unsung hero, the rock that's always there for everyone, just at the right moment. He's funny, wise, witty, loyal, rebellious, and awesome! Everyone wants their own Artoo unit.

Do you have a favorite *Star Wars* toy?

I've got a pretty cool lightsaber... actually I've got a few. I've got my original *Millennium Falcon* and AT-AT out permanently at home—they just look awesome. I've got toys lurking all over the place though. *Star Wars* potato heads in the loo, and an X-wing next to the TV. I've got two massive statues of Darth Goofy and Jedi Mickey in my movie room. I've also got a cheeky Padmé hiding in my music room!

Can you reveal something about yourself that will surprise *Star Wars* fans?

I auditioned very early on for Episode I. I think it was when they were in the early stages of casting young Anakin. I went to theater school and wasn't told what the audition was until I got there. Obviously, I didn't get the part! But I did get to be a small part of *Star Wars* history. For the Special Edition of *Return of the Jedi*, John Williams wrote a new piece for the end of the movie called Victory Celebration. He needed a choir of children to sing on the recording and I got to be in that choir! So, so awesome! It was recorded at Abbey Road in a huge room and we sang along with the film projected on a huge screen. I can't remember who was there at the recording but I imagine it was Mr. Williams conducting. I kick myself now because I'm such a huge fan of his and I have such a hazy memory of what happened that day. I flew halfway around the world for one day just to see his concert at the Hollywood Bowl. Anyway, next time you watch *Return of the Jedi*, listen out for the choir at the end—"tis moi!



EXPANDED

Hear more about McFly at <http://supercity.mcfly.com>

Listen to Tom's contribution to the *Return of the Jedi* soundtrack on the official album, available on CD and iTunes now!

UNIVERSE



ROLLING INITIATIVE

THE IMPACT OF *STAR WARS* RPGS AND HOW THEY SHAPED THE EXPANDED UNIVERSE

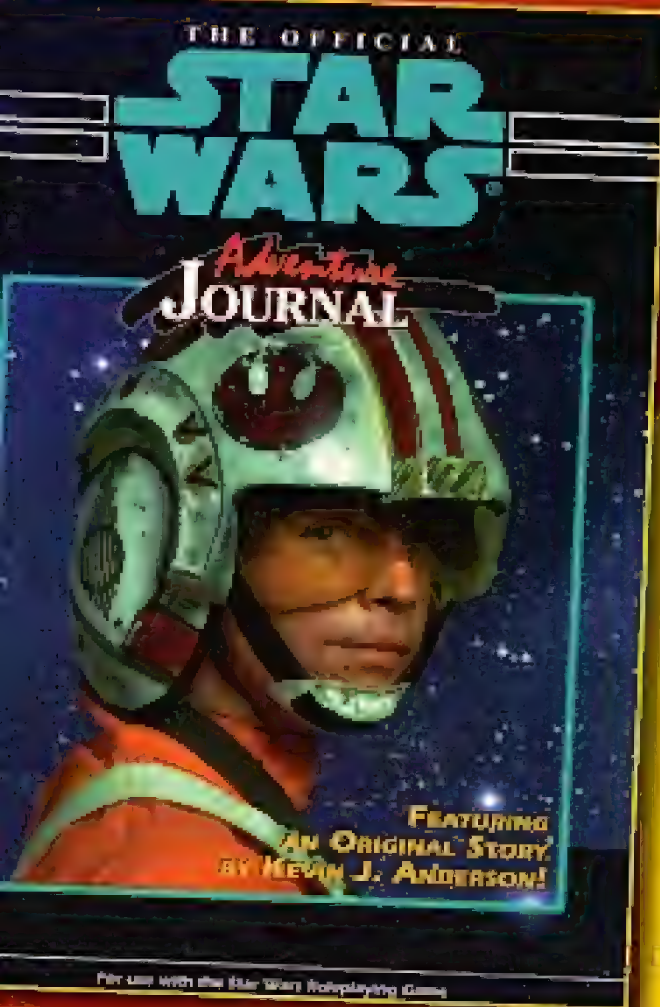
IN THE FIRST OF A THREE-PART SERIES, BRYAN YOUNG LOOKS AT HOW THE *STAR WARS* GALAXY WAS ALTERED FOREVER BY ROLEPLAYING GAMES.

Some might not believe that without the *Star Wars* Roleplaying Game, everyone's favorite galaxy far, far away might look like and sound like a very different place. From the technology of hyperdrives and Mon Calamari battle cruisers to the details of lightsabers and the Jedi Code, no corner of the galaxy has gone untouched. Most alien species in *Star Wars* were given names for the first time in the context of *Star Wars* roleplaying games.

To truly understand the impact these games had on the *Star Wars* universe, you'll have to go back to a time many have forgotten, or didn't even live through. Imagine the year is 1987. *Return of the Jedi* has come and gone and the stranglehold *Star Wars* had on popular culture is, arguably, waning. Toys are disappearing from the shelves, the Ewoks have moved from live-action TV movies to kiddie cartoons, and the idea of a new *Star Wars* movie is just a dream. The novels are limited to the now off-message *Splinter of the Mind's Eye*, and two book trilogies, one starring Han Solo and Chewbacca, and the other starring Lando Calrissian.

The scope of the *Star Wars* universe outside the films was limited and morphed into something new and different every time a new company or entity took it on. There was no cohesion to the world and the work of Lucasfilm's Holocron Keeper, Leland Chee, was still more than a decade away.





Opposite page, from left: Han Solo stars in his own adventure in the new adventure for Adventure Journal, a series of books that offer great background details for every character in your game.

Below: A complete set of boxed adventures, available for the original Star Wars Roleplaying game.

"It was the 10th anniversary of the first movie, they were just launching Star Tours, but other than that, the horizon for Star Wars stuff was barren," Bill Slavicsek remembers. "Star Wars, in everyone's minds, was yesterday's news."

Who's Bill Slavicsek? In 1987, he was an editor at West End Games, a Star Wars fan, and about to embark on one of the single most influential projects ever to affect Star Wars.

He was going to tackle, with an entire company of others, the feat of creating a roleplaying game. Since the publication of Dungeons & Dragons in 1974, tabletop, pen-and-paper roleplaying games (RPGs) have allowed genre fans to experience their favorite worlds and adventures first hand through the eyes of their characters. Those players are guided in that shared story experience by a game master, who is tasked with knowing the intricacies of the world and weaving a narrative through it.

But aside from the movies and a couple of disparate bits of early Star Wars, a world complete and detailed enough to roleplay in simply didn't exist. When the crew at West End realized this, they went back to Lucasfilm with a proposition. "We told them," Slavicsek says, "that to do a roleplaying game, we are going to have to



expand your world, and are you okay with that? They said, yes, so long as they got to approve it."

That's when the team at West End looked around to see what sources of inspiration they could draw from. "Really, we started with a lot of stuff from our personal collections," Slavicsek continued. "We had VCR tapes of the movies. Lucasfilm gave us a copy of a book called *A Guide to the Star Wars Universe*, which was really small. It just had some stuff from the movies and a few books. We had a lot of *Starlog* articles, and really that was about it. Lucasfilm gave us access to Skywalker Ranch and the archives. We looked around and got to see costumes and blueprints of the sets, which we got to use as maps in our first products. But there wasn't really a lot of stuff."

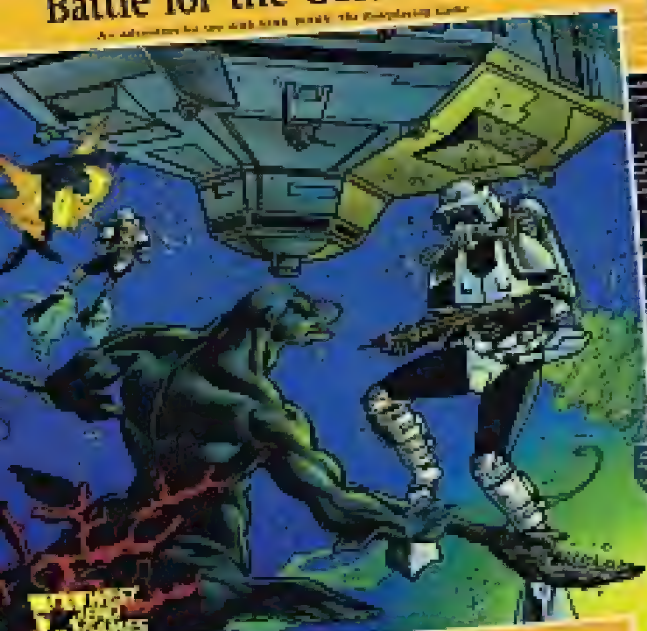
And that's when they took on the task of filling in the details of the *Star Wars* galaxy themselves, not knowing that the foundation they were building would be passed off to the next group of creatives who would take *Star Wars* to the next level.

TWO PAGES WERE DEVOTED TO THE CONFLICT BETWEEN THE MON CALS AND THE QUARREN.

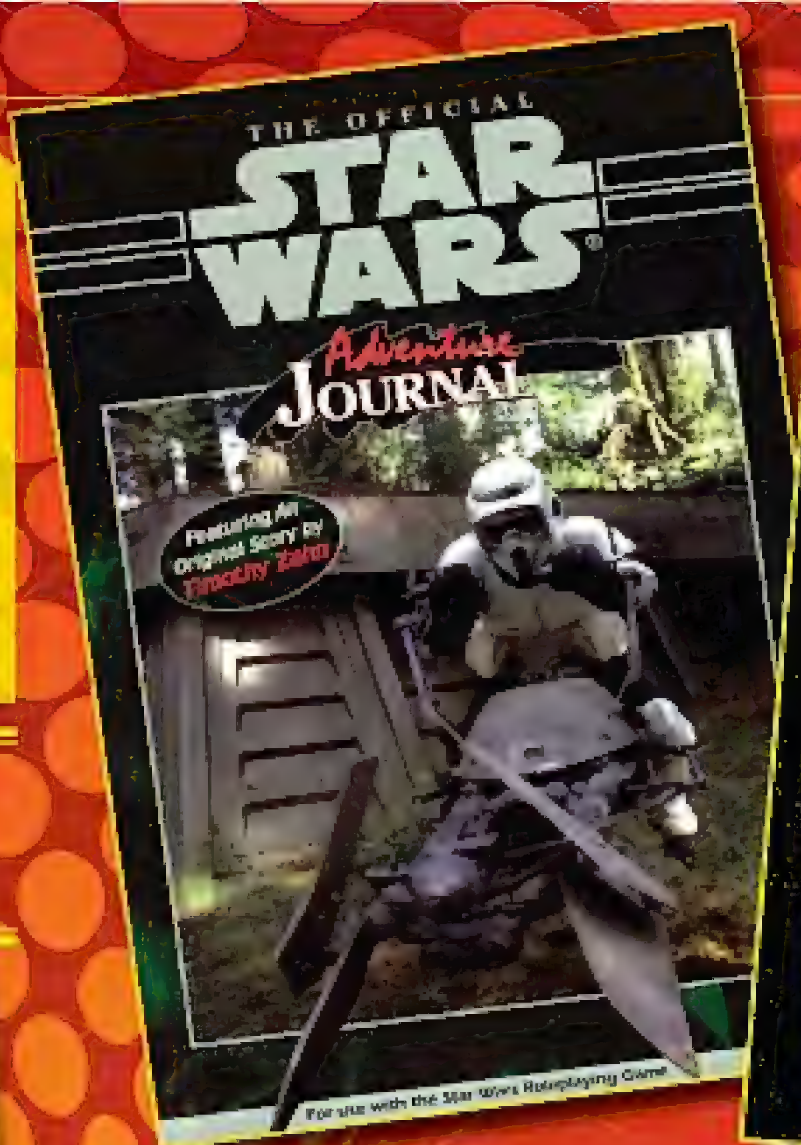
STAR WARS

Battle for the Golden Sun

An adventure for use with *Star Wars: The Roleplaying Game*



On an abandoned water planet, warring natives, a missing Alliance destroyer, Imperial shock troops, and Rebel agents become entangled in the mystery of the Golden Sun.



THE NAME GAME

Ever heard of a Rodian? Or a Twi'lek? Maybe you've heard of an Ithorian?

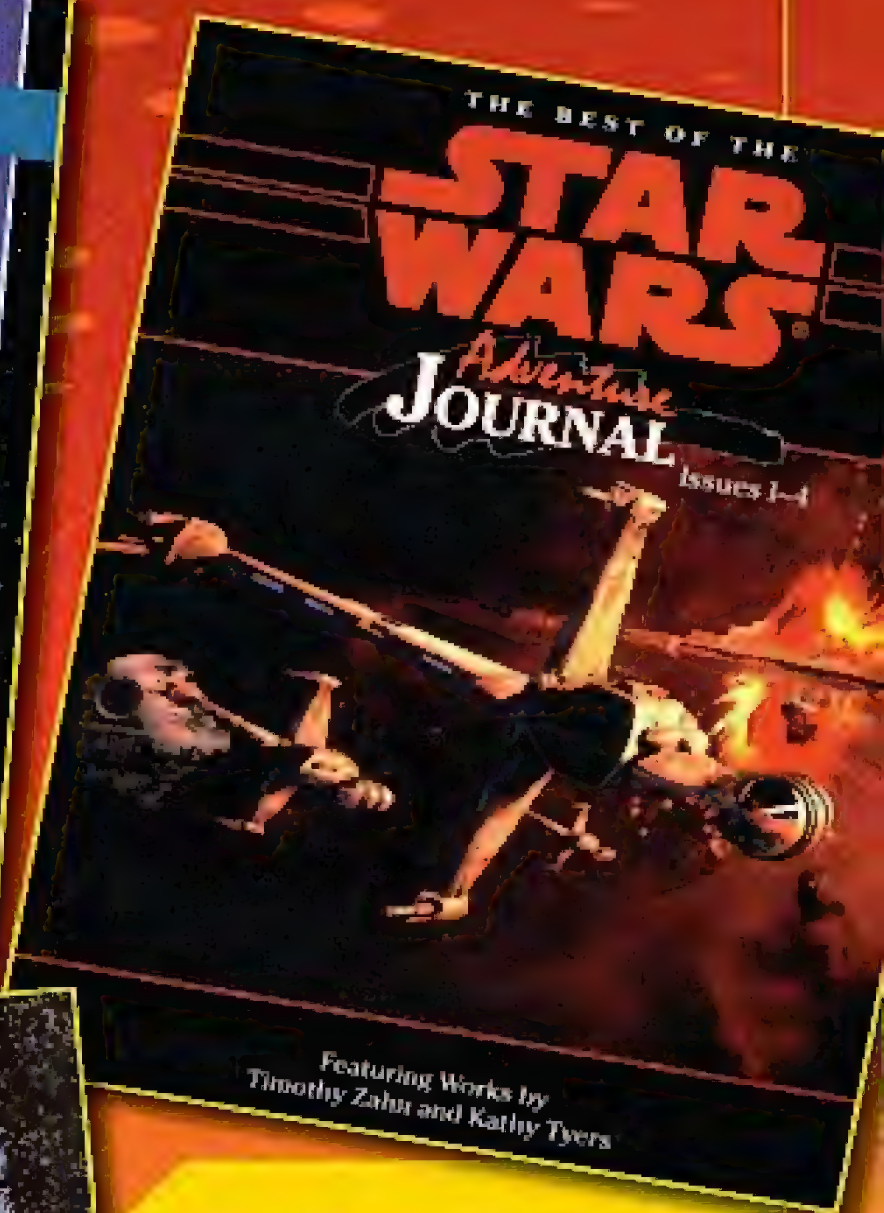
"Well, a lot of that is thanks to me," Slavicsek explained to me. On the set of *A New Hope*, Rodians were referred to as Martians. In the George Lucas-penned screenplay, they were all called Greedos. It was Slavicsek who began to name races for the first *Star Wars Sourcebook* that accompanied the game.

"When I wrote the *Star Wars Sourcebook*, I gave the Hammerhead the name Ithorian because it was insulting to call the whole race Hammerheads. So I put all the names together. Lucasfilm approved them and started putting them on action figures."

But it wasn't just names that were bestowed to races or planets. Those early books from West End Games established many things fans of *Star Wars* now take for granted, details large and small.

"Those books came out just at the right time for me," *Star Wars* expert and author Pablo Hidalgo reminisces about the new life West End Games brought to *Star Wars*. "By the late 1980s,

from left:
Slavicsek and
Hidalgo's heads
were often packed with
comic books; both
for the Golden Sun
included a full-color
poster-sized map of
an Imperial base; the
Star Wars Adventure Journal
#11 featured a short
story by Timothy Zahn
writing about
Darth Vader; the book
was a hardcover.
For his players, he
included names
they'd learned with
figures and cards
from before.
A lot of people
think the first issue of
the *Star Wars* magazine
started in 1981.
The 1981
version of the original
1981 *Star Wars* was
created by a fan.



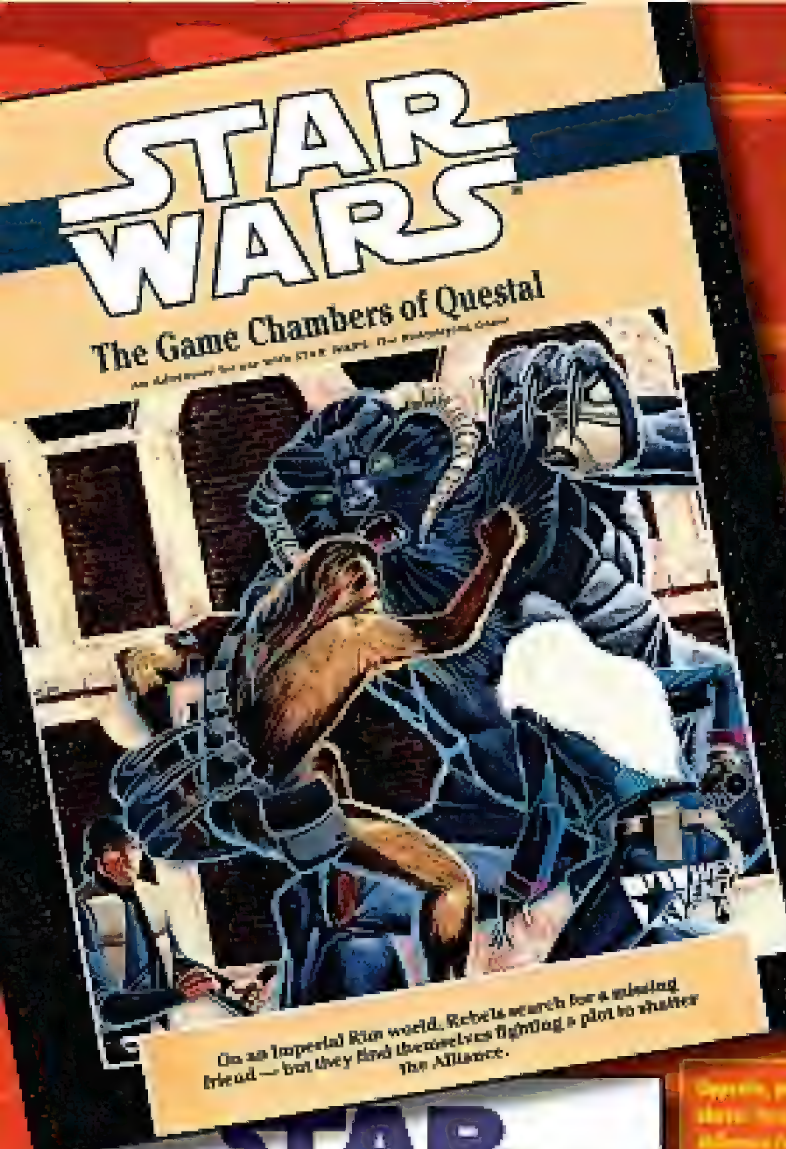
my interest in *Star Wars* had dwindled, but seeing the first edition *Star Wars Sourcebook* in a hobby store was thrilling. It presented a new way of thinking of *Star Wars*. Rather than just three movies, it was as a cohesive setting. Before that, I had never really thought to wonder where the cantina aliens may have come from, or why the rebel cruisers looked the way they did. The gamebooks essentially introduced me to a new philosophy of thinking about *Star Wars*, which turned me into a trivia sponge."

Surely, everyone, even Pablo, knows by now of the struggle between the Mon Calamari and the Quarren, right? It's been documented in two different *Star Wars* animated series and has featured in a variety of *Star Wars* media, but it originated with Bill Slavicsek in that original sourcebook. Two pages were devoted to the conflict between the Mon Cal and the Quarren, and even Admiral Ackbar's backstory was laid out. The idea that Admiral Ackbar was a slave of Grand Moff Tarkin and escaped to join the rebellion? All written, right there, in the original RPG for the first time in 1987.

THE FALCON



26 INDEX



There, he found a world of spaceships, vehicles, weapons, aliens, and planets he could incorporate into his novels. "I realized that with all of this, I wouldn't have to re-invent the wheel every time I wanted a new ship or ground vehicle. I could just look and see if they had one first, and if it served my purpose, I could toss that in and not have to do it myself. I got a lot of background and information, I got alien species I could use, and I was very pleased with how well they had done in putting this together."

It wasn't just the broad brush strokes that were filled in by the RPOs, the writers worked out finer details that grew out of throwaway lines from the films and figured out how to make those things work in a way that made sense for a roleplaying game, and the universe at large. Lines like, "They can't have disappeared. No ship that small has a cloaking device."

Zahn explains: "Cloaking devices can be really tricky to work with because they can be a cheat. If you can cloak and just come in and zap something, it makes it harder to write a good, realistic story. So what West End Games had done, was take the cloaking device and made it two ways, so no one can see your ship as you're coming in, but you can't see out. That balances it much better. They did great things from throwaway lines like the one in Jedi, 'We just have to keep the rebels here.' How do you do that? Well they came up with the Interdictor Cruiser that creates a false mass shadow that keeps the ships from jumping into hyperspace. Great, how can I use this as a writer? More importantly, how can Grand Admiral Thrawn use this as a tactician?"

Released in 1991, *Heir to the Empire* turned into a runaway success, hitting the New York Times Bestseller list at #1 and staying there for quite a while. *Star Wars* was back in the mind's eye and there was a thirst for more. More authors over the years were brought in to write books, and each was sent West End's materials to incorporate the world details into the broader Expanded Universe. 🌟

NEXT TIME

Creating Coruscant from West End to Wizards of the West Coast, and Aaron Allston on the Gamorrean language!

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1. NET MALISS

10. SUN'IL E'DE



11. TORK

12. TEDN DAIHAI

13. DRATON

14. FIGHIN
"BARBARINE" D'AN

15. OHVUN DE MAAL

16. ARLEIL SCHOUS

17. TECH MO'R

18. ZUTIMORE

19. IC KABEL G'ONT

THE STAR WARS

A vibrant, comic-style illustration of Star Wars characters and elements. In the center, Luke Skywalker in his white Rebel uniform holds a blaster. To his left, Han Solo in a green vest and Chewbacca are also armed. To the right, Leia Organa in a blue and gold uniform aims a blaster. Above them, a large, hooded figure of Darth Vader looms. The background is a deep blue space filled with stars, a large blue planet, and several spacecraft, including the Millennium Falcon and X-wing fighters. At the bottom, Yoda, R2-D2, and other smaller characters are visible. The overall tone is heroic and action-packed.

STEP INTO A GALAXY BOTH STRANGE
AND FAMILIAR...
BY DANIEL WALLACE

Dark Horse releases their much-anticipated new mini-series in September – *The Star Wars*. Based on George Lucas's original rough draft, it is like a parallel universe of *Star Wars*, with familiar characters and situations, but also major differences. *Star Wars Insider* gets the inside scoop from the writer, editor, and artist of one of the most exciting projects ever...

George Lucas's epic tale of a boy, a girl, and a galaxy underwent some radical reinventions on its way to movie screens in 1977. While working on the book *The Making of Star Wars*, Lucasfilm's executive editor J. W. Rinzler got a close-up look at the early fruits of his boss's imagination, including a 1974 rough draft that featured a giant green alien named Han Solo and a young Jedi named Anakin Starkiller.

In order to obtain George Lucas's blessing, Rinzler partnered with Dark Horse Comics to create sample pages. After the green-light, Dark Horse hired artist Mike Mayhew and colorist Rain Beredo to adapt the rough draft into an eight-issue series. This September, the first issue of *The Star Wars* hits stores.

In our exclusive interview with Rinzler, Mayhew, and Dark Horse's Randy Stradley, we get the scoop on this mirror-universe version of a saga you thought you knew well. Read on, and may the Force of Others be with you!

Star Wars Insider: What were George Lucas's thoughts on the project? Did he have any second thoughts about letting his unfinished ideas out in public?

Jonathan W. Rinzler: Yes, he was dubious at first. But I've shown him the almost-completed first issue and he was okay with it. To get the green light to start, Dark Horse and I teamed up with an artist, and created a few sequential scenes, about nine or ten pages. George liked those enough to give us the go-ahead.



Early Sith Knight
concept art by
Mike Mayhew.

DARTH VADER

In the *Star Wars* movies: Feared Sith Lord and fallen Jedi. More machine than man. In *The Star Wars*: An Imperial general but not a Sith warrior. He serves Governor Hoedaack as a decorated soldier, but is still a central villain in this version of events.

THE STAR WARS

WHO'S WHO AND WHAT'S WHAT

Throughout *The Star Wars*, fans will encounter familiar names and faces, though not always in the context that they expect. Check the yellow boxouts for a rundown of some of the major players and the surprising reinventions.

THE ROLL-UP

In traditional *Star Wars* fashion, scrolling text sets up the characters and the plot. But this is one scroll you've never read before:

What are the biggest shocks that a *Star Wars* fan will encounter in Issue #1?

Randy Stradley: Probably the most immediate shock comes from seeing familiar names applied to unfamiliar characters or locations. I mean, Alderaan is the seat of government for the Empire? And it's a Bespin-like gas planet? And Luke Skywalker is an aging Jedi General? [See sidebar – Ed] But there are differences, too. The Jedi, or more properly, Jedi-Bendu, are more knights and warriors, and less the catlike monks we've come to know from the films. The Sith appear to be a rival order of knights, not necessarily affiliated with some dark religion. In fact, there is little talk of mystical abilities on either side, and the only mention of the Force is the "Force of Others."

Until the recent GREAT REBELLION, the JEDI-BENDU were the most feared warriors in the universe. For one hundred thousand years, generations of JEDI perfected their art as the personal bodyguards of the Emperor. They were the chief architects of the invincible IMPERIAL SPACE FORCE, which expanded the EMPIRE across the galaxy, from the celestial equator to the farthest reaches of the GREAT RIFT.

Now these legendary warriors are all but extinct. One by one they have been hunted down and destroyed as enemies of the NEW EMPIRE by a ferocious and sinister rival warrior sect, THE KNIGHTS OF SITH.



THE FOURTH MOON OF UTAPAU.



JWR: There's an "Annikin" and a Luke Skywalker and even a Darth Vader, but they're all in prototypical form, enacting a similar but different story. It's sort of a parallel universe.

Jonathan, what has been your favorite thing about adapting the rough draft for the comics medium?

JWR: The best part is getting to adapt the first *Star Wars* story that George ever wrote. It's an honor. And at the same time it's a lot of fun, dividing up the action into panels. In a sense [it's] editing his rough draft, and hopefully giving energy to its parts so that Mike Mayhew can capitalize on each moment when transforming the story into two-dimensional life.

Randy, how did Mike Mayhew get attached to this project?

RS: Mike coming to my attention when he did was either fate or the Force intervening. He had sent us samples of his work some time back, and I happened across them as I was looking for an artist for the series. There was something classic and solid about his characters that suggested he would be the right choice. And, boy, was he ever!

Mike Mayhew: This project is literally a dream come true. *Star Wars* was my go-to thing as a kid circa 1977, but I never thought

in a million years that I would one day be asked to "redo" it. As a professional comic artist for the last 20 years, I'd done *Avengers*, *Justice League*, *Spider-Man*, *X-Men*, you name it. I'd written off *Star Wars* at this point in my life. So this really re-awakened a lot of passion and enthusiasm that I not only had for *Star Wars* itself, but for sci-fi, comics, art, and cinema in general. On some level, this is almost as if George Lucas and I were doing a creator-owned book.



ANNIKIN/ANAKIN

In the *Star Wars* movies: Anakin Skywalker is the Jedi hero of the Clone Wars who becomes Darth Vader.

In *The Star Wars*: Annikin Starkiller is 18, a veteran of the Kessilian civil wars. He wears his hair in a Kessilian hair knot, similar to that of a Samurai.

THE DROIDS

In the *Star Wars* movies: R2-D2 is an astromech maintenance droid who communicates through whistles and beeps. C-3PO is a protocol droid who specializes in etiquette and translation.

In *The Star Wars*: Artwo-Detwo and See-Threepio are old, battered construction droids. Artwo has a claw arm and can talk as clearly as any other character.

UTAPAU

In the *Star Wars* movies: The sinkhole planet where Obi-Wan fights General Grievous.
In *The Star Wars*: A green world with an inhabited fourth moon, home to the Starkiller family.



ALDERAAN

In the *Star Wars* movies: Home of Leia's adoptive family. Destroyed by the Death Star.
In *The Star Wars*: Capital of the New Galactic Empire. Its domed city is perched on a tall spire that disappears into the Cloud Sea - the misty surface of the gaseous planet.



SPACECRAFT

In the *Star Wars* movies: Star Destroyers are huge, triangular Imperial battleships.
In *The Star Wars*: Star Destroyers are sleek two-person fighters, the backbone of Imperial space superiority.



"IT'S AN HONOR TO ADAPT THE FIRST STAR WARS STORY THAT GEORGE EVER WROTE, AND AT THE SAME TIME IT'S A LOT OF FUN" – JONATHAN W. RINZLER, WRITER OF THE STAR WARS

Mike, when it comes to the art, did you receive vintage references, concept art and photos of early prototypes, for example?

MM: Anyone who knows George Lucas recognizes what an archivist he is. Every drawing that was produced for characters and settings in this script, as well as all Lucasfilm's archives were at my disposal. And Jonathan Rinzler was guiding me through it.

JWR: I tried to provide appropriate reference. I had ideas of Ralph McQuarrie artwork, Colin Cantwell maquettes, and Joe Johnston drawings that might serve here and there. But Mike had to come up with a fair amount of material himself, rifling off of the films, or even *Flash Gordon* and that early 1970s world - (science fiction artist) John Berkey and others.

RS: Mike has done an incredible amount of work in creating this new *Star Wars* from the ground up. We've enlisted other designers, such as Sean Cooke, Stéphane Roux, and Kilian Plunkett, to create specific objects or vehicles, and there have been a few designs adapted from Ralph McQuarrie's earliest sketches or paintings. But the bulk of everything in the series is from Mike. I suspect he's going to want a long vacation after he's finished with this!

Mike, how similar is your natural art style to that of Ralph McQuarrie and other members of the production team for the original *Star Wars* movie?

MM: I think my art is similar to Ralph McQuarrie's in that we both have "realism" in our style. I might even go so far as to say that Ralph McQuarrie influenced me as much as any comic artist growing up. So I find it natural working from his designs and playing in the same worlds he might have designed. And having a painter like Rain Beredo on board is empowering the art to have that painted/concept art feel. He's introducing a lot of rough brushstrokes and interesting palettes that give our book a McQuarrie feel.

The cover to *The Star Wars PT*





UPON THIS BATTLE DEPENDS THE SURVIVAL OF THE GALACTIC EMPIRE...UPON THIS BATTLE DEPENDS THE LIFE AND LONG CONTINUITY OF OUR CIVILIZATION...

...NOT SINCE THE GREAT JEDI REBELLION HAS OUR DESTINY BEEN PLACED IN SUCH A BALANCE.

THE EMPEROR

In the *Star Wars* movies: Emperor Palpatine is a powerful Sith Lord who manipulates galactic events to get what he wants.

In *The Star Wars: Cos* Dashi: Lord of Alderaan, Consul to the Supreme Tribunal, and ruler of the Galactic Empire. More of a bureaucrat than a mastermind, he cedes true power to the Tarkin-like Governor Crispin Hoedaack.

Jonathan, did you need to create any new material in order to flesh out an eight-part comics series?

JWR: All the scenes were there. Only occasionally do I have to add dialogue to cover a gesture or an action, or some moment that was left out because it was a rough draft. I've only added one scene, really, which George approved. It's an action scene at the end of Issue #3. The original sequence of scenes as written would've worked in a continuous movie, but as it was the end of an issue we needed an action scene instead of a slow-burn scene.

LUKE SKYWALKER

In the *Star Wars* movies: Biological son of Darth Vader, Rebel Alliance pilot, and the last of the Jedi.

In *The Star Wars: Jedi* General and Commander of the Aquilaean Starforce. An aged veteran of countless battles who commands respect.



Would this story have made a good movie? Or is it so sprawling that it would have been better realized as a mini-series?

RS: The thing you have to realize is that this was a rough-draft screenplay. Not only is it rather long, but some parts of it are clearly not in final form. As we invariably have to do when adapting to comics, some scenes have to be cut, or scenes or characters have to be combined, in order to fit the story into the comics format. But giving this story eight issues instead of the usual four allows us to get more of it in.

JWR: The "blue sky" version would never have come in under two hours long. I'm guessing it would've been closer to four hours and would've cost more than a single studio would ever have been able to budget. Nowadays they can do things like *Game of Thrones* and *Rome*, with hefty budgets and digital effects. I could imagine *The Star Wars* working in that kind of context.

MM: This would have been an incredible movie circa 2013. This script is so progressive and intense, and has all the emotional beats and set-pieces of modern hits like *Avatar* or *The Avengers*. It probably did seem absurd in 1974, but it was very prophetic in terms of what audiences would eventually demand from entertainment in the future. 🍌

PRINCESS LEIA

In the *Star Wars* movies: Biological daughter of Darth Vader, adoptive princess of Alderaan, and leader of the Rebel Alliance.

In *The Star Wars: A* teenager, she is the daughter of King Kayos and Queen Breha of the oasis planet Aquilae—next in line to the throne.



MAKING

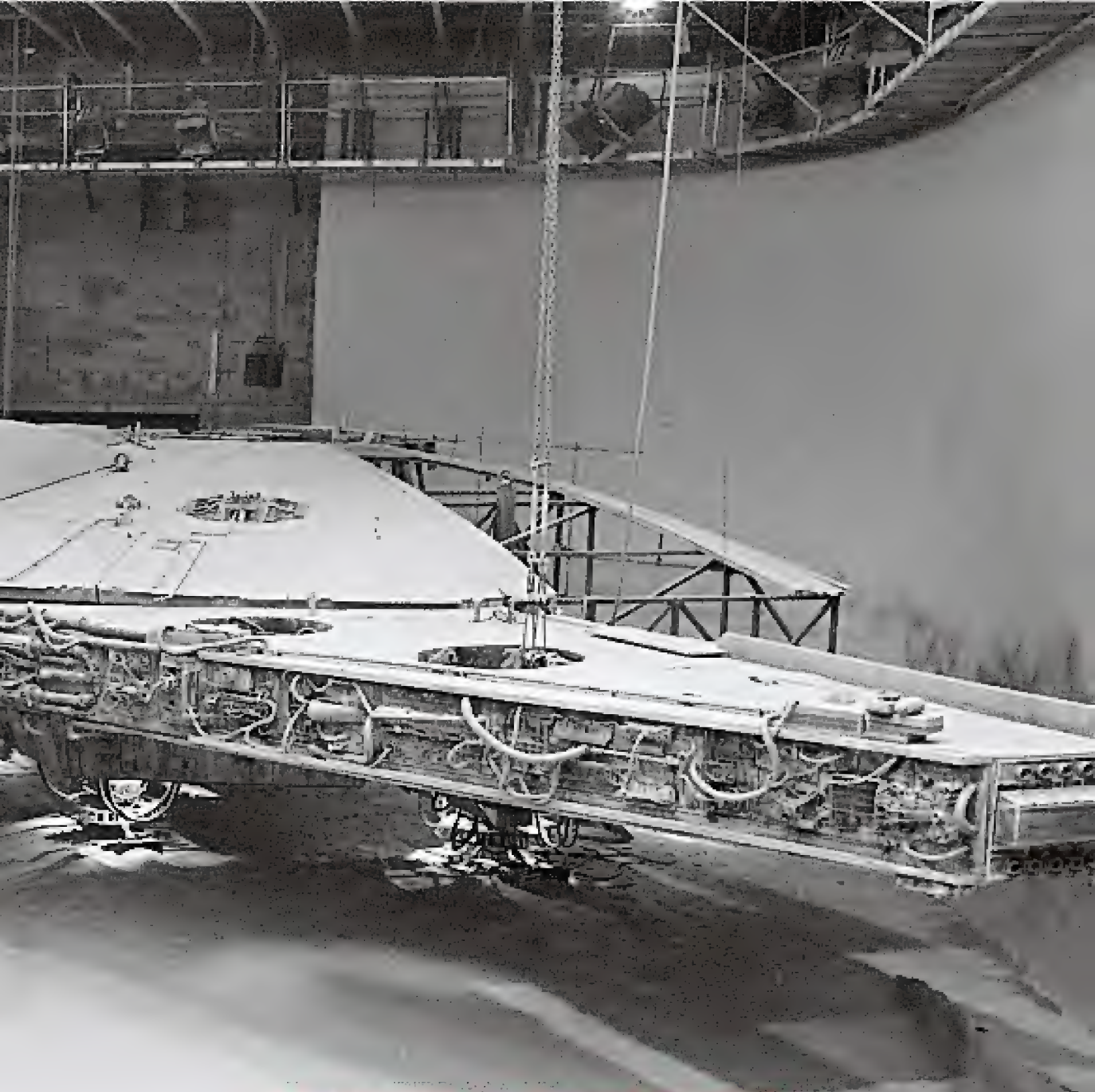
STAR WARS
RETURN OF THE
JEDI

UNSEEN!

Part 5 By J. W. Rinzler



From the sandstorm sequence that didn't make the final cut of the movie, to the daring rescue of Han Solo from his carbonite prison, to the delights of Hutt cuisine, and more. *The Making of Return of the Jedi* features some rarely seen treasures for the *Star Wars* connoisseur! See more when the book is released on October 1.



**J. W. RINZLER TAKES A LOOK THROUGH THE LUCASFILM
ARCHIVES—AND UNCOVERS SOME AMAZING
NEVER-BEFORE-PRINTED ARTIFACTS!**

▲ *Reconstructing the Millennium Falcon* In part, this stage would be “flooded” with sand for the sandstorm scene—the first scene shot during principal photography.



▲ Concept by Ralph McQuarrie of Imperial guards, perhaps those guarding the Emperor's palace when it was situated on Had Abbadon in early drafts.



▲ Han Solo (Harrison Ford) rising out of carbon freeze, as filmed by second unit director Roger Christian. The effects would be added in post.



▲ The hulkier on location in northern California as it was being built in advance of the film that's arrival. It had to be built sturdy enough to hold through the heavy rain anticipated during that time.

► Mark Hamill goes "Hamlet" while filming the final scene: "Also, peace... Garrison guard?"



▲ Production designer Norman Reynolds and co-producer Robert Watts on the Emperor's throne set.



▲ A continuity Polaroid of some food props for scenes shot in Jabba's barge.

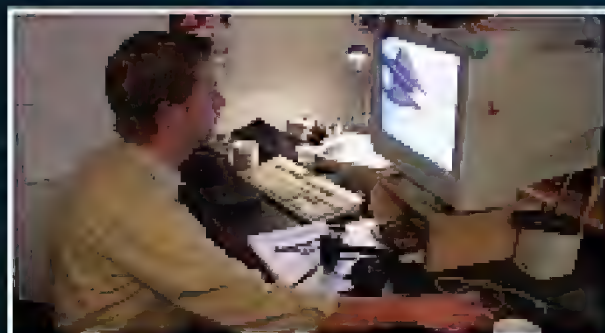


GAMING THE EXPANDED UNIVERSE

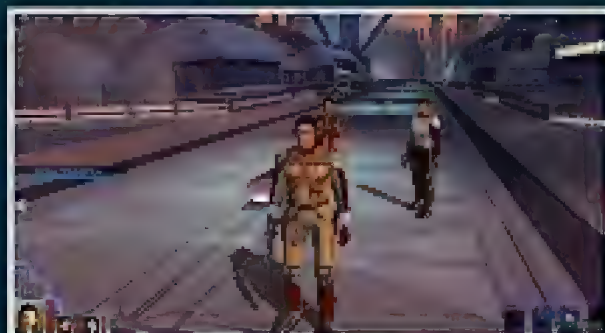
TEN YEARS OF

KNIGHTS OF THE OLD REPUBLIC

BY MICHAEL KOGGE



From left: Art director Derek Watts works on the game that would make *Star Wars* history; the groundbreaking graphics still hold up 10 years later!



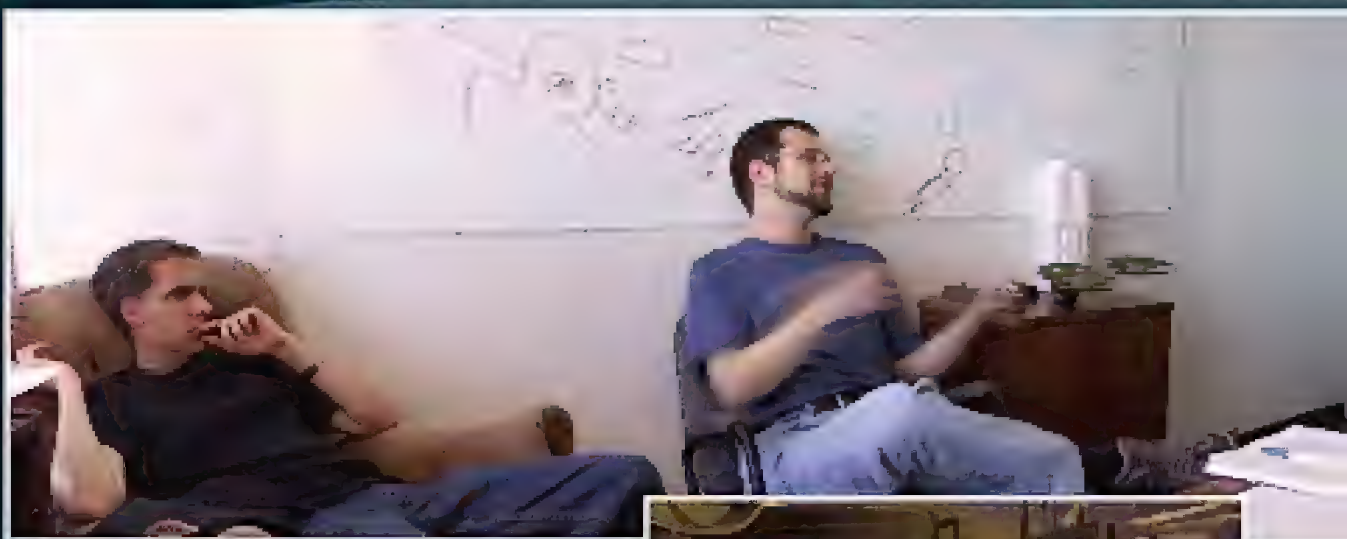
Since opening in theaters in 1977, *Star Wars* has inspired a bounty of memorable computer games. Young fans of the 1970s fondly remember blasting their parents' X-wings in Kenner's Electronic Laser Battle. Atari gamers in the 1980s spent hours toppling AT-ATs in *The Empire Strikes Back* or reflecting blaster bolts in *Jedi Arena*. In the early 1990s, personal computers were transformed into X-wing and TIE fighter cockpits in intense starfighter sims. Countless other games followed, taking *Star Wars* in different directions, from first-person shooter *Dark Forces* to the more tactical *Galactic Battlegrounds*. Yet one genre remained sorely absent: the narrative adventure.

Given that the movie trilogy was beloved and praised for its story, this exception seemed all the more curious. On pen-and-paper, West End Games showed that *Star Wars* could provide a rich narrative gaming experience in *Star Wars: The Roleplaying Game* (RPG). Why then couldn't the galaxy far, far away also sustain videogamers' interest with a strong, original story?

In 2003, that question was answered with the release of a *Star Wars* roleplaying adventure for computers and consoles—and the wait proved well worth it. Of the 100-plus *Star Wars* games over the last 36 years, only one has landed on *Time Magazine's* 2012 list of the best videogames of all time.

That honor belongs to *Star Wars: Knights of the Old Republic*.





ABORTED ORIGINS

Knights of the Old Republic was not the first attempt to bring a more story-driven approach to *Star Wars* games. The designers at Lucasfilm Games (later LucasArts) made the company's reputation on highly original, point-and-click adventure games like *Maniac Mansion* and *Loom*, and they often discussed producing one in the *Star Wars* galaxy. But binding legal contracts kept those stars out of reach. "Lucasfilm had given the *Star Wars* license to other companies and couldn't make them. It wasn't until 1992-ish that they had the ability to produce them," says Ron Gilbert, creator of LucasArts' *The Secret of Monkey Island*.

Around that time, LucasArts had serious discussions with Richard Garriott's game company, Origins, about a proposal to produce a *Star Wars* RPG using the engine of *Ultima*, Garriott's best-selling roleplaying series. Yet they decided against moving forward. The fact the LucasArts team had been unable to rely on the *Star Wars* brand for so long had fostered an independent streak among the designers. They wanted to continue to invest their talents in original concepts.

"With no more *Star Wars* movies planned," says Noah Falstein, co-designer of *Indiana Jones and the Fate of Atlantis*, "it didn't seem like the best way to go. The *X-Wing* series was a different matter; it felt like a perfect fit for the flight-sim engine we already had, and was much less resource-intensive to create than an Adventure or RPG would have been. I expect we [or Richard Garriott for that matter] would have done a good job and made some money with a *Star Wars* RPG, but there were just many other promising things to work on instead."



"WITH NO MORE MOVIES PLANNED, *STAR WARS* DIDN'T SEEM LIKE THE BEST WAY TO GO."





ENTER BIOWARE

The release of Episode I renewed interest in a *Star Wars*-based adventure game. Tastes (and graphics) had changed since the early 1990s, and the LucasArts leadership recognized that the point-and-click games of the past would not sell in a more action-oriented, console-driven world. Moreover, their development slate was full with *Phantom Menace* tie-ins. So they made inquiries with a game studio that had achieved enormous success by blending an immersive narrative with the right amount of action to keep gamers glued to their machines.

Formed in 1995 by a quartet of Canadian med-school graduates, BioWare had spent three years in development on *Baldur's Gate*, an RPG that utilized *Dungeons & Dragons* rules. The game's major innovation was a morality system that would change the overall story depending on the choices the player made, allowing for freedoms more associated with the pen-and-paper RPGs on which it was based. The system also matched the themes of *Star Wars*, since becoming a Jedi necessitated making choices between the light and dark.

In late 1999, LucasArts' president Simon Jeffery contacted BioWare's co-CEOs Greg Zeschuk and Ray Muzyk about developing a *Star Wars* RPG. "As news spread through the company, it was a really exciting time. The idea of working on a *Star Wars* game seemed almost too good to be true," says Casey Hudson, then a technical artist at BioWare. "I remember talking with Greg about how I almost wished the *Star Wars* opportunity had come along a little later, when I would have been in a position to take on a leadership role—I had only been at BioWare for two years at that point. Several weeks later, Greg and Ray brought me into their office and asked if I wanted to lead the project."

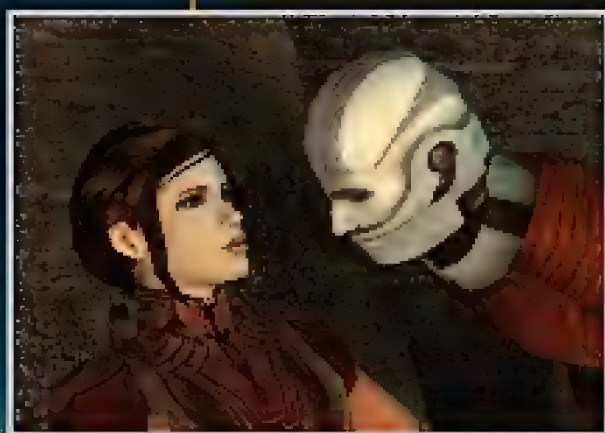
Checkmate, from Episode I (BioWare team members: Simon Olsen [lead designer], David Feltner [core game design], Fraser Watersmark [combat lead designer] and Steve Edwards [lead animator]) is evidence, forward direction, like *Dark Jedi*, helped power the game multiple awards; Dark Force and Dark Walk, characters who would represent the game to become popular characters in their own right, the detailed environments give the game an immersive quality that broke new ground.



Clockwise from right: Game writer Drew Karpyschyn, surrounded by Bantam of Celebration IV; the Freemasons (left); Derek Mahan, a Dark Lord of the Sith; and the Dark Lord of the Sith, Darth Vader.



THE TEAM'S FIRST PRIORITY WAS TO CHOOSE A *STAR WARS* ERA IN WHICH THE GAME WOULD BE SET, AS THAT WOULD DETERMINE MUCH OF THE DESIGN.



WHERE DO WE BEGIN?

Accepting the reins as project director, Hudson assembled his team. James Ohlen, lead designer for the multiplayer RPG *Neverwinter Nights*, came aboard to head the design. Derek Watts was named art director, David Falkner and Mark Brockington lead programmers, and Steve Gilmour lead animator. Drew Karpyschyn, a writer for *Baldur's Gate II* and author of the *Forgotten Realms* novel *Temple Hill*, became senior writer. The team's first priority was to choose a *Star Wars* era in which their game would be set, as that would determine much of the design.

LucasArts gave them two choices: the period of the upcoming Episode II movie or nearly 4,000 years before, in the age of the Old Republic. Seeing what Tom Veitch, Chris Gossett, and Kevin J. Anderson accomplished in the *Tales of the Jedi* comics convinced BioWare to set their game in that "more civilized age."

The decision also opened up more possibilities to be creative. "By moving to another time frame, we were given a little more freedom," says Karpyschyn. "We had the ability to explore new plotlines and characters that didn't necessarily need to tie into existing storylines. It's hard to do something post-film and not, at least, talk about what happened in the films and those characters."

Knights of the Old Republic, the subtitle for a 1997 reprint of the first *Tales of the Jedi* comic compilation, was found to be the perfect title for BioWare's game (which would in turn inspire a long-running comic series of its own).



BUILDING THE GALAXY. STAR-BY-STAR

The Aurora adventure-modding toolset that BioWare had developed for *Neverwinter Nights* made the hyperspace jump into the *Star Wars* galaxy much easier, because they already had a working game engine that they could tailor to *Star Wars*. BioWare also decided to keep using the *Dungeons & Dragons* rules, which Wizards of the Coast had adapted to *Star Wars* for its own licensed pen-and-paper version of the RPG. Not having to construct an entire new ruleset enabled BioWare's designers to focus on the content.

Out of all the films, the team tried to most evoke *The Empire Strikes Back*. Having the player character go through Jedi training became a must, along with offering the thrill of hopping around the galaxy in a *Millennium Falcon*-type tramp freighter with funny Wookiee and droid companions. In fact, one of the droids, the hunter-killer HK-47 (named after the initials of Karpyshev's billiards team and the infamous Soviet assault rifle), surprised the designers with his broad popularity among fans, and went on to win the Game Developer's Choice Award for "Original Character of the Year" in 2004.

Ohlen additionally looked to his old West End Games roleplaying campaign for inspiration. "Zaalbar, Garth, Bastila, Canderous, and Mission were all characters from that campaign. The city world of Taris was also inspired by it, though it was originally to be named Sleheyron [after a world in my campaign] until I was convinced that it was a terrible name and changed it," he says. "Then I tried to sneak in a Hutt gladiator world called Sleheyron. That world was partially built, but had to be cut when we needed to trim content."

Not only did BioWare have to truncate story content, they had to reduce the size of their worlds. "We had built a lot of the levels, but they felt too large and empty," says Hudson. "The Kashyyyk level was so large, you could spend seemingly forever running through it. So we did an experiment where we scaled the environments down by 30 percent, which was a controversial thing to try, given all the work that had gone into building the levels at that scale. But, as we ran around the smaller test level, it actually felt like a more realistic space, so we spent several days scaling down the environments in the entire game."

Discerning players might stumble upon story strands in the game regarding a Tusken Raider and a "secret history" of Tatooine that has since been debunked. "We actually suggest that Tatooine is the ancestral home of the human race and that it was the Rakatan Empire that spread them to the stars. But that didn't make it into official *Star Wars* lore," says Ohlen.





NOT YOUR FATHER. NOT YOUR CLONE

The massive library of Star Wars sourcebooks and guides gave the designers solid ground on which to mold the planets and characters of this future past. But if they truly wanted to evoke *Empire*, they had to do more than build worlds—they needed an incredible twist in the story.

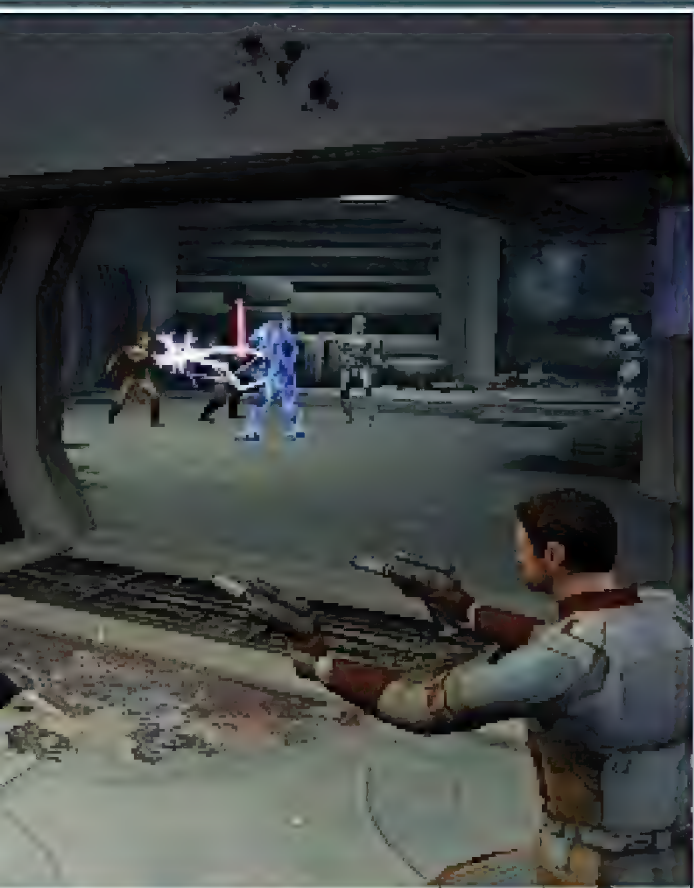
"One of the twists [proposed] was that the main character turned out to be some kind of clone," says Drew Karpysyn. "Lucasfilm was already working on *Attack of the Clones*... and that was one particular idea we put out there and they told us 'don't; that idea's out of bounds.'"

Suffice to say, BioWare discovered their twist by going back to the roots of their game system, looking within that very innovation that made *Baldur's Gate* such a highpoint in computer RPGs. The twist would reverberate the essential conflict of *Star Wars*, and for many gamers added up to one of the most unforgettable finales in computer game history.

AS OF 2013, KNIGHTS OF THE OLD REPUBLIC HAS SOLD OVER 2 MILLION COPIES.



Clockwise from top-left: Greg Zeschke and Ray Muzyha (executive producers); the game's twist is a key aspect of the game; as is exploration; revealed E3, 2002; Wicket Zettles; but is he friend or foe?



NEXT-GEN KNIGHTS

Knights of the Old Republic had its initial release for the Xbox in July 2003, selling a quarter of a million copies in its first four days. The game would go on to garner numerous accolades across the industry and many "best of the year" awards. As of 2013, it has sold over 2 million copies on a variety of platforms.

Most tellingly, people have not stopped playing Knights. Nowadays, new gamers can first encounter the story by downloading a high-resolution iPad version adapted by Aspyr. Instead of using a joystick or keyboard, players can wield a lightsaber with the strokes of a finger. A testament to the game's lasting popularity is that within days of its release on Apple's App Store, nearly 10 years after the Xbox version, it climbed to the top of the iPad app charts.

The members of the Knights team have all gone onto distinguished careers. Hudson and Ohlen still work at BioWare, respectively shepherding the Mass Effect series and the massively multiplayer Knights offshoot, The Old

Republic. Drew Karpyschyn is now a full-time novelist, having penned the Darth Bane books and an original fantasy, *Children of Fire*. But Knights remains close to everyone's hearts.

"When you make videogames for a living, there's always the concern that eventually people won't be playing certain systems anymore, and your work will be lost forever," says Hudson. "That's why it's always nice to see our games reappear on new systems, and the iPad version in particular is really special to see. [Recently], I was playing it on the plane, on a device thinner than a book. Seeing that people are able to enjoy Knights of the Old Republic in new ways, 10 years after its release, has been a rewarding experience for myself and the team."

EXPANDED

Knights of the Old Republic is available from iTunes now!

UNIVERSE

DENNIS MUREN

EFFECTS VISIONARY

DENNIS MUREN WAS ONE THE VISUAL EFFECTS MASTERMINDS ON THE ORIGINAL *STAR WARS* TRILOGY, AND HAS WORKED ON MANY SUBSEQUENT ILM MOVIES. ALONG THE WAY, HE'S WON EIGHT OSCARS FOR VISUAL EFFECTS AND EARNED HIMSELF A STAR ON HOLLYWOOD'S WALK OF FAME. HERE, WE PRESENT A CLASSIC INTERVIEW CONDUCTED BY FORMER ILM MANAGER (1980 TO 1985) THOMAS G. SMITH FOR HIS 1986 DEL REY/BALLANTINE BOOK *INDUSTRIAL LIGHT & MAGIC: THE ART OF SPECIAL EFFECTS*.

How did you get started in visual effects? This goes back to when I was very young—probably six or seven years old. I was fascinated by the spectacle and the possibility of movies. I was eight or nine before I realized they were actually made by people and that what I saw wasn't really there. That was exciting! I got a movie camera a couple years after that. It was literally a \$10 camera, an 8mm movie camera. It only had one lens, but it could shoot stop-motion. At first, to see what I shot, I only had a film viewer with cranks to run the film, but eventually I got a projector. But even before that, I was playing with slides, by putting two slides together or scraping on them to see two images superimposed. Then, when I was about 14 years old, my folks bought me a \$130 camera. That was a big deal. That camera had reflex viewing [viewing through the lens]. Those kinds of things are important for a kid if you get them at the right age. I shot an awful lot of stuff with that camera and my friends helped me. We did perspective stuff with foreground sets that looked big in the frame. I did some rear projection stuff around that time also. I spent a lot of time reading books from the library in Glendale and Pasadena [California], so I was

accumulating reading material. *Monster* magazine was a big thing for all of us at that age, and through that magazine I met people like Dave Allen and Jim Danforth [now established visual effects artists]. You have to get a peer group and grow with it.

How did you come to know them? They advertised in the magazine and I wrote to them. So I got to know a lot of these kids and they were in some of my movies and I was in theirs. We used still photographs and we put a sign in front of the house; we called it something like "The Movie Science

Fiction Exposition." By then, Danforth was doing animation for feature films—he's seven or eight years older than me. Growing up with people like Danforth and Allen I learned not to accept things how they are, but to see if there's another way of doing it.

When did you make your film *Equinox*? That was done the first year of college. I guess I was about 17 or 18. Dave Allen helped us out and he consulted on it.

Did you take a class in cinema? I wasn't interested in film classes. I didn't like people judging or grading my work.





What was your major in in college?
Business and advertising. I hated business, but my folks said they wanted me to take the classes. I was interested in advertising because I worked on commercials occasionally at Cascade [an advertising production studio in Los Angeles]. I only had classes two or three times a week, and the rest of the time I'd go into Hollywood and see people.

What happened to *Equinox*?
The version we did was about 71 minutes, and I sold it. The whole thing ended up costing about \$8,000. I put in about \$6,000 and we found an investor so we could add sound.

Did you get your money back?
Almost. I'm short maybe \$1,000, which is fine with me. I wanted to complete that project, get it over with and get on to something else. It got a real release, played in a theater. You know, for kids to see their movie in a theater, that's a really big thing!

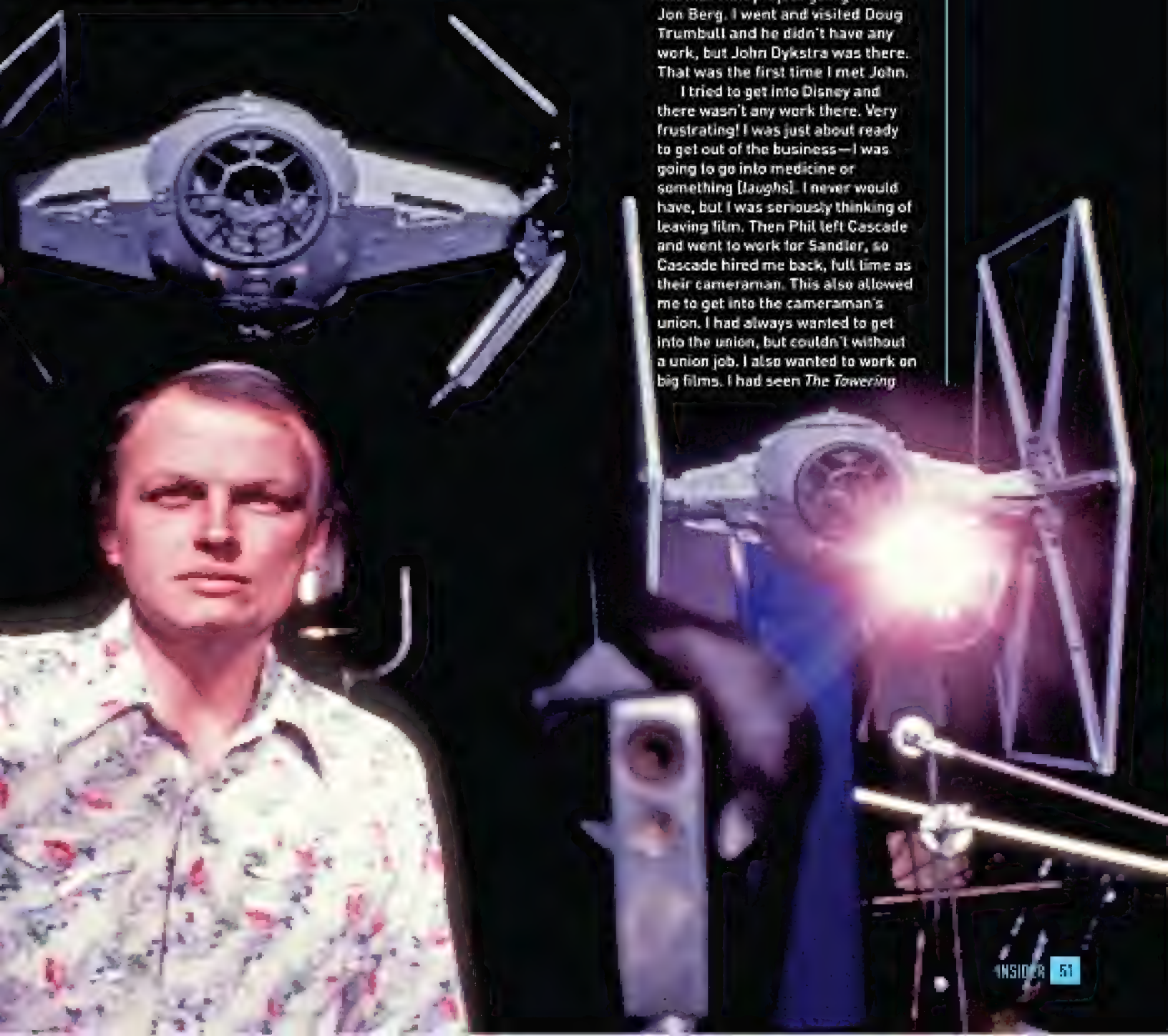
Where did you work after you left school and before you were working on *Star Wars*?

I worked at Cascade with Phil Kellison, a real pioneer in visual effects. Cascade was the effects house that did the Pillsbury Doughboy. There was no effects work around in the early 70s. It was really grim. I was out of work for about two years, trying to get another film project going with Jon Berg. I went and visited Doug Trumbull and he didn't have any work, but John Dykstra was there. That was the first time I met John.

I tried to get into Disney and there wasn't any work there. Very frustrating! I was just about ready to get out of the business—I was going to go into medicine or something [laughs]. I never would have, but I was seriously thinking of leaving film. Then Phil left Cascade and went to work for Sandler, so Cascade hired me back, full time as their cameraman. This also allowed me to get into the cameraman's union. I had always wanted to get into the union, but couldn't without a union job. I also wanted to work on big films. I had seen *The Towering*

Top: Dennis Muren

Main image:
Muren lines up Yoda's TIE fighter for its attack run during the making of *Star Wars* (1977)



Inferno and I wanted to work on something like that. So I went to work at Cascade Studio. The company folded about a year later, but I was now in the union. That was when I heard *Star Wars* was going to happen and George Lucas was doing it. I also heard that John Dykstra, Jim Taylor and Jim Danforth had talked to him about working on it. But they didn't think too much of it as a project. They told George, you got to watch this and this and this. George said he wanted to throw things in front of the camera. So I sort of lost interest in the project. As Cascade was going to fold, I heard that John Dykstra finally got the *Star*

Wars job. So I called him up. He liked the idea that I had done stop-motion. He was planning on motion control and thought there was a correlation; both are "non-real-time" thinking and he liked that I had done that. He still hadn't hired Richard Edlund at that time. Richard was working at Universal and I only saw John.

So about that time, John called me back and said he wanted me to work on *Star Wars*. There were two groups at that time: Doug Trumbull's group and John Dykstra's. I didn't know anyone in the Trumbull group.

Could you tell that *Star Wars* was going to be something special?

Most people felt it would be a little picture. It would do okay and that was about it. The one guy, the only guy, who thought this was going to be something really big was the ILM unit driver. The guy who ran the errands. He said this is going to be a monster hit. Everybody else, including me, liked the genre but thought it would just be a little movie. The script was really good. One of the best scripts I had ever read. But I thought, *How can they do something like this?* It seemed really bizarre.

When was the first time you saw a cut of *Star Wars*?

I saw one reel, the last reel. But when I saw my own stuff, it wasn't the same. I didn't see *Star Wars* as a movie. Films I've worked on are movies but they aren't "real" movies to me. Even when a film is done, I have trouble seeing it as others will. I see shots and think about the shooting. I see how they changed it from what I expected. They are plastic. When I was a kid and saw a film, it was like they were made in stone.

What goes through your mind when you're doing miniature photography?

Well, it starts out with the storyboard. The snow walker scene is a good example. You could do that five ways, but you have to realize there has to be a way for the animators to get in and manipulate the model each frame to animate it. In order to make that practical, you've got to make modifications here and there. And the final step is the lighting, which can also change the whole thing. You've got to know how it should look. I've spent years of my life





Opposite page:
Preparing the Death
Star to be
photographed.

Clockwise from
left: The film team
during dailies in the
projection room; Mark
Hamill and Carrie Fisher
get photographed
by Marion for *Return
of the Jedi*; speeder
bike chase; lighting on
X-wing for the climactic
battle in *Jedi*. *Worst*.



"THERE ARE SHOTS IN *STAR WARS* THAT HAVE NEVER BEEN DONE BEFORE. I'D SNEAK THEM IN AND TRY THEM OUT!"

observing how these things look—you know, the reflections off things and how bright the reflections are. I look at real things; for example, in a slight Marin fog where I live, I try to figure out how it happens to look the way it does. You don't want to shoot these things in smoke, because smoke is a problem with stop motion. The smoke will move around and not stay the same frame to frame. It is a matter of light and haze. And so we put up a bridal veil to make it look like atmosphere. This is an old stage trick and it works!

You were involved in the development of go-motion (the process where a model is moved during exposure, creating a blur, and where the movements are controlled with motorized rods attached to the object and programmed with a computer). Tell me about that.

We attempted go-motion on *Empire*. We used motion control for the major moves of the tauntaun. We had talked for years about this; Phil [Tippett], Jim Danforth and me. We talked about how blurs help stop-motion. So we blurred the major movements of the tauntaun with motion control, but it still wasn't enough to my satisfaction. So when we did *Dragonlayer* [1981], Phil was talking about stop motion for the dragon and I said, "Stop motion is jerky. Why don't we try motorized rod puppets?" So we decided to try to program it, but we needed more memory on the computer because there were so many channels for all the rods. We modified an Apple computer for the moves, and then it was a learning process for Phil to learn how to do his own programming. It was time-consuming.

Isn't it possible to take the jerkiness out of the animation?

Jim Danforth did some great stop motion for *When Dinosaurs Ruled the Earth* [1970] in the

traditional way. But as far as I know, Danforth was the only one who could do it.


I heard Phil Tippett say it is not the blur as much as it is the lack of mistakes. That's what it is. That is 99 percent of it. The blur helps but isn't everything. We actually shot a test of the dragon walking two ways: one without the blurs and one with the blurs. You could barely see the difference. The same thing goes for spaceships. It is more like dial-up speeds and the slow-down speeds. Let's just say with normal stop motion that every three frames you are slightly off. That is eight times a second that you are off. And that's doing incredibly well; doing 100 things without making a mistake. With go-motion you can go back, repeat it, and correct it.

So if you had to choose one of your works till now to be your best, would *Dragonlayer* be your favorite?

It is like choosing a child. *Dragonlayer* was the most challenging and successful in some ways. But I've got little scenes here and there that are amazing. There are shots in *Star Wars* that had never been done before. I'd sneak them in and try them out.

Can you remember an example in *Star Wars*?

When you're following along with a spaceship, I wanted one that looked like it was a hand-held shot with the camera not steady. I didn't ask to do it. I didn't want to have to convince anybody to do it, so I just did it. I made it look like it was hand-held; I programmed the stars to move the way they should. It wasn't any harder; I had to program the stars anyway. It worked very well and later we did it quite a lot. In *Jedi*, there is a lot of it and the look is astonishing. That is the best capability of the motion control stuff. It allows essentially one person



"I LIKE SCENES WHERE THERE'S SOME SMOKE AND YOU CAN ALMOST SEE IT AND THEN IT CLEARS A LITTLE AND YOU CAN SEE SOME MORE."



to assemble a collage of shots and make it come out and look like one thing. You couldn't do it if you had to deal with a crew on a set.

Which shots from *The Empire Strikes Back* are you particularly fond of?
To me, the asteroid sequence. I really like that. That's one of my favorites.

What else would you like to have on your sample reel?
Well, we have the bike chase from *Return of the Jedi*. On those films you need something like that, some special and memorable scene. For me the bike chase is the highlight of the film.

What about something from *Indiana Jones and the Temple of Doom*?
I really liked the mine car chase; Mike [McAlister] shot it and did an excellent job in figuring out all the details on it.

But you had a lot of influence in allowing him to use the unsteady Nikon still camera rather than a traditional movie camera. I can't imagine many supervisors who would allow such a low-tech departure! Yeah, but if I didn't think it was going to work, if I felt Mike couldn't pull it off, I wouldn't have allowed it to be used. You know, if you know your crew real well, you can figure ways to do it and they'll come through. I wouldn't have trusted anyone else. I learned this watching Doug Trumbull. Doug would go on the set and

set up the shot then go away. That gave him objectivity in the screening room. If you don't know the problems, then it is easier for you to tell the crew to do it over again. You don't think, *Oh god, if I say that, then I've got to do this and that all over again*. It works great for Doug, but it is frustrating for me because I want to be out there, pitching in and doing it.

What's your feeling about the emerging digital technology that is coming along? How is it going to affect you?



Main image: James poses behind an Imperial walker.

Clockwise, from opposite page: James and his Academy Award-winning effects planner Ken Ruggles; the ILM team and a Star Destroyer, working with a Luke Skywalker on speeder bike stunts.



Well, first they have to get more memory. When they get enough memory I think it is going to be great.

What do you see yourself doing in the future? Would you direct another movie? I got that out of me with my first film, *Equinox*. The need to express something in me was in that film. As far as a lot of people seeing my work, I had that with *Star Wars*. So I'm in an odd position of not knowing! At times, I sort of don't want to do it much more. Then someone will come up with a scene and I'll say, "Hey, there's another way we could do this." I'll make it look all documentary or all backlit or something. It hasn't been done or done as cheaply. I've seen an awful lot of people who have broken away from visual effects and who have never had the success they had again. I don't want to go through that—I think of all my struggling years.

I'm pretty thankful for what's here, with the environment of ILM. You know they are here to work and work; I couldn't do it on my own. People come up with things I couldn't

have thought of. If I tried producing or writing I might not be very good at it and it would be a serious mistake to do.

You've worked with Steven Spielberg and George Lucas. How would you compare the two?

It's a hard question to answer. Steven depends on feedback from people he works with, perhaps to a greater extent than George. But on the other hand, when we discussed the bike chase in *Jedi* and I was making suggestions, George just said, "Go ahead and just do it." Steven has never done that. George went back and redid a lot of it, but we had our chance. When I come up with an idea, George will be thinking about what it is going to cost to do it. He knows a lot about effects. While Steven may just say, "Do it," and he'll face what it costs later... I've learned so much from George and from Steven.

What do you think about when you go to design a shot?

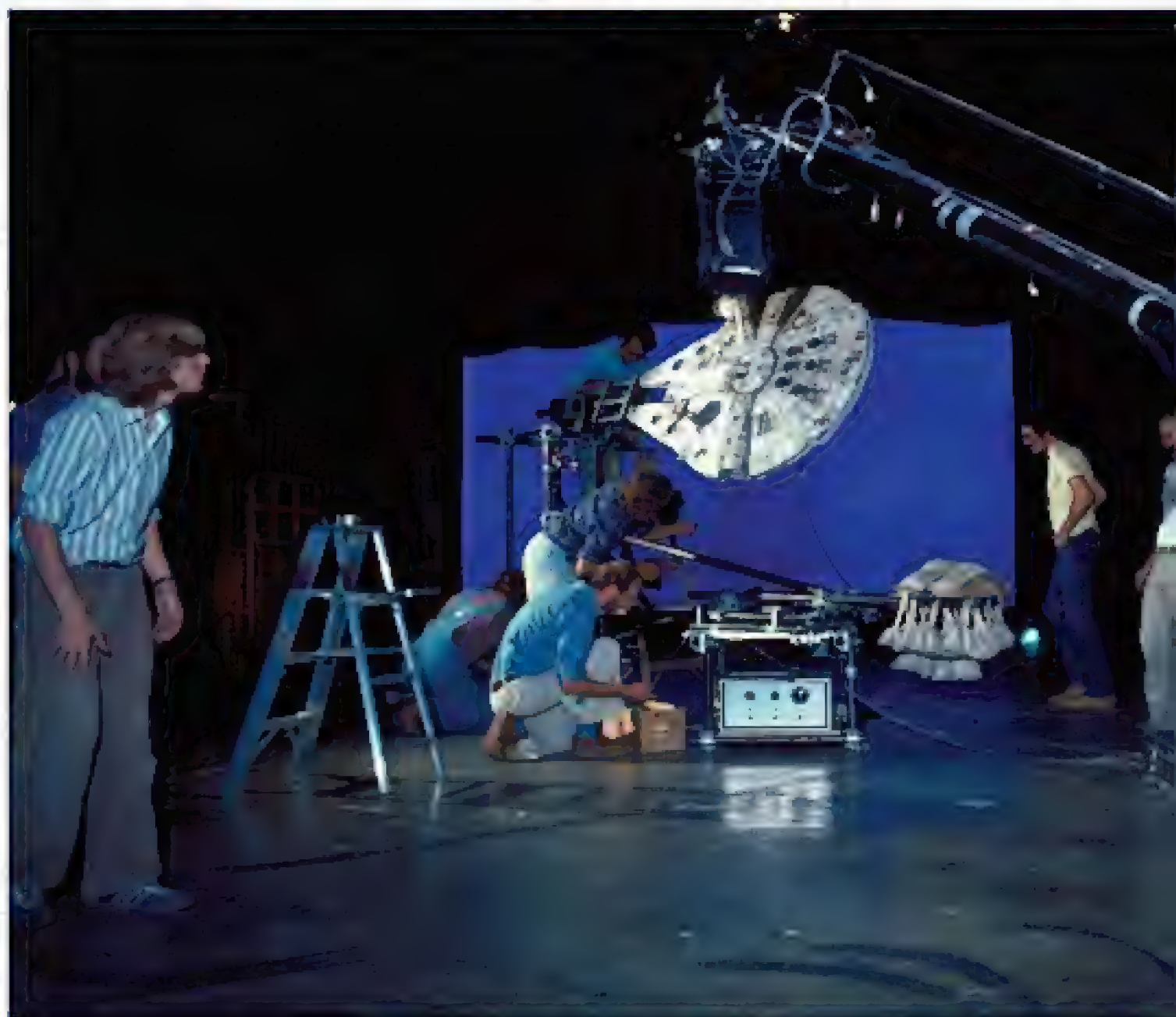
There are so many variables—you can't pull

a list out and say, "Well, the camera should move... and it should be at this speed and backlit..." I get into the mood of asking at what point is this in the film? Does this fit with the environment? It is sort of an instinct. I work on it till it just looks neater.

The worst thing is to see everything. You remember in the 1950s in Hollywood, films were lit so you could see everything. That's the worst thing. I like scenes where there's some smoke and you can almost see it and then it clears a little and you can see some more. Now you get into something like *The Godfather* (1972), *The Cotton Club* (1984) or *The Black Stallion* (1979) and you just fall over when you see that. And we did it in the mine chase in *Indiana Jones and the Temple of Doom* (1984). Look at one daily from that mine chase with the car shaking; one short shot. With a shot just a few seconds long, you're thinking, *What's wrong with this? I can't see what's happening.* But when you put the whole thing all together, it works in context. That's the kind of thing I like. 🍷

SMALL WARS

DOUGLAS SMITH WAS A FRESH-FACED TEENAGER WHEN HE BEGAN WORK ON *STAR WARS*. NOW AN OSCAR-WINNING VISUAL EFFECTS VETERAN, HE LOOKS BACK AT HIS EARLY DAYS ON *A NEW HOPE*. INTERVIEW BY CALUM WADDELL





An old hand on numerous mega-budget blockbusters—including *Star Trek: The Motion Picture* (1979), *Lifeforce* (1984), *True Lies* (1994), and *Independence Day* (1996)—for which he won an Academy Award—visual effects wizard Douglas Smith remains busy in Hollywood to this day. His very first credit, however, was as an assistant cameraman on the miniature and optical effects unit for 1977's *Star Wars: Episode IV A New Hope*, a film for which he still carries some of his fondest career memories...

"My older brother worked with Douglas Trumbull on a movie called *Silent Running*," begins Smith, referring to the 1972 sci-fi classic. "He actually got me a little bit of summer work, while I was still in high school, doing some painting on a few boxes that were being used as props. It was there that I came into contact with a couple of people who went on to play a big part in *Star Wars*—namely John Dykstra and Bob Shepherd. So a couple of years later I had graduated and I needed a job really bad. I called John and Bob and they were starting their own little workshop. Luckily, they needed a pair of hands to help out—and I got hired as a gopher. I was sweeping floors, delivering stuff, that sort of thing. Anyway, I mentioned that I had done some still camerawork in school and I was hired to help them on *Star Wars*. I was just in the right place at the right time."

"STAR WARS WAS WHERE I LEARNED TO LOAD A CAMERA, HOW TO WORK WITH LIGHTS, AND HOW NOT TO GET KILLED WHEN YOU HAVE TO BLOW SOMETHING UP!"

At first, Smith admits, he felt quite over his head with the daunting tasks that faced them...

"I was put on a three-person unit—it was myself, Jamie Shaart, and Don Trumbull, who was the father of Douglas. We were working on the photography of the miniature effects and I was still a pretty ignorant kid to be honest [laughs]. But *Star Wars* was where I learned how to load a camera, how to work with lights, and how to not get killed when you have to blow something up. I remember that next to our stage were Dennis Muren and Ken Ralston working together. The crews were really bare minimum on that film."

Despite enormous difficulties in getting the film made, Smith states that he had only minimal experience of the behind-the-scenes tension during the making of the movie.

"I only saw it from a distance," he admits. "I think it was because *Star Wars* had a lot of mechanical stuff to be done and George was asking for things that had never been built before. I know that the crew had missed a lot of deadlines but, because I was so junior, I was not involved with what was said or what the schedule was supposed to be. I recall that ILM was



Above: Douglas Smith during the exterior shooting of the Death Star surface with a blaster!

Left: Shooting the Millennium Falcon—Smith is to the left of the phone in the striped shirt.

Above: The Star Destroyer model.



Left: Smith prepares the Star Destroyer for a close up.

Below, right: The early Millennium Falcon configuration inside the Falcon cockpit and the radar dish.

supposed to shoot a whole bunch of plate backgrounds [for on-set photography] and that didn't get done, so they had to use bluescreen instead. Originally, it was going to be front projection and back projection, using these big plates, but the bluescreen actually gave it more flexibility. That pressure to get so much done so quickly made for a really tense operation. "I also saw some anxious interaction amongst crewmembers as the deadlines were approaching; it did boil over at times. I know Richard Edlund had a lot of stuff rejected from George and he was pretty upset by that. Eventually, though, it all worked out. George even spent an entire week with Richard and myself going through everything shot by shot as we were working on it. That was my closest working experience with him and it was great. He went over the dogfight footage with us after we got the black-and-white test footage back and explained everything he wanted. It was a fun learning experience for me."

Working with miniature effects for weeks on end, shut away on a sound stage, Smith also reveals that he had only minimal interaction with the movie's cast...

"Before they went to England, the cast came through the building to say hello, but I don't remember much because we

were all so busy and preoccupied. Some of the crewmembers got dressed up in costumes, so they could be in the end of the film. The crew in the Death Star, before it blows up, are all ILM people having some fun. Our visual effects team also had to go out and do some second unit stuff in the desert. George asked us to do some additional shooting for the Jawas' arrival. That was when I first met Mark Hamill,

and it was right after his car accident. Anthony Daniels was there too."

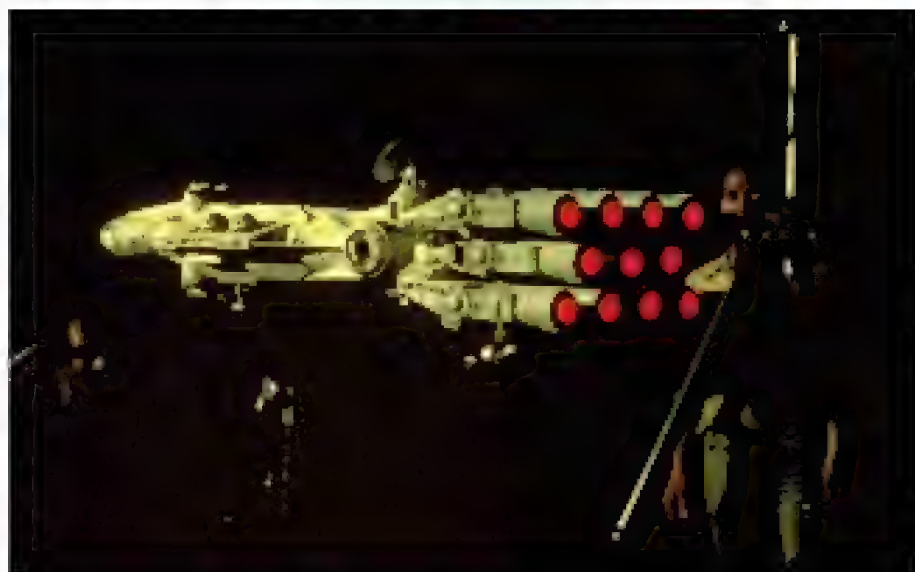
Interestingly, Smith reveals that Lucas claimed that *Star Wars* would be a one-time only undertaking after the challenges of the shoot had been completed!

"GEORGE LUCAS SAID HE WAS WIPED OUT [FROM THE MAKING OF THE MOVIE] AND SAID HE WAS NEVER GOING TO DO ANOTHER EFFECTS FILM [AFTER *STAR WARS*]!"

"He was wiped out and he said he was never going to do another effects film," laughs Smith. "But, of course, he changed his mind. I went on to work with John Dykstra on *Star Trek: The Motion Picture*, but everything I learned came from being on *Star Wars*. It was a really fun period in my life."

Moreover, Smith's sense of achievement was cemented when he attended the premiere of the soon-to-be-legendary space opera and got to see how visual effects were about to altered forever...

"It was fantastic. It's an event that has never been repeated by any movie I have worked on since. Inside the theater there was this big sense of anticipation and to the surprise of everyone they ran a Marvin the Martian cartoon before the movie! It really took the edge off the audience. Then the movie played and there was this long standing ovation when it ended." 🍌



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SCAN TO ORDER

ARTIST JEFFREY BROWN DISCUSSES HIS BRAND NEW STAR WARS BOOK, *JEDI ACADEMY*—UNTIL NOW!—AND ALSO REVEALS SOME TOP-SECRET BEHIND-THE-SCENES INFO! INTERVIEW BY MARTIN EDEN



INSIDE JEDI ACADEMY

Jedi Academy is a different kind of work from Jeffrey Brown's two previous Star Wars books—*Darth Vader and Son* and *Vader's Little Princess*, for a couple of main reasons. Firstly, it's aimed at a younger audience, and secondly, it's an ongoing story. It is told in a mix of styles which will be familiar to Jeffrey Brown fans—diary entries, comic page anecdotes, etc.—so it has a wide appeal.

The story follows a year in the life of young Roan Novachez as he enters a new school—the Jedi Academy! There, he struggles to find his feet, gets to know the Force, and makes new friends—and enemies, too...

We chatted with writer/artist Jeffrey Brown about the new book and he also provided some exclusive, unused images (plus some never-before-published personal images) along with his comments on each one...

"I HAD NO IDEA HOW MUCH PEOPLE WOULD ENJOY MY [STAR WARS] BOOKS, ESPECIALLY KIDS."

Jeffrey Brown: I'm still surprised—I thought they'd be well received, but had no idea how much people would enjoy them, especially kids. I tried to hit just the right tone between funny and sweet, and the response makes me feel like I did.

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Jeffrey Brown: I'm still surprised—I thought they'd be well received, but had no idea how much people would enjoy them, especially kids. I tried to hit just the right tone between funny and sweet, and the response makes me feel like I did.

My editor at Lucasfilm on *Darth Vader and Son*, J. W. Rinzler, suggested me as



Jeffrey Brown: "I drew up a dozen simple pages for the initial Jedi Academy pitch. Roan trying to find a seat in the cafeteria was one of them, and it remained essentially unchanged, although I drew it three more times in the various drafts." (Final art above)



"I drew color references for each of the characters. This was a character named Zetta, who was sort of dropped and sort of mashed into another character, Egon. Zetta was named after Henrik Zetterberg from the Detroit Red Wings hockey team."

"The title spread initially had descriptions of all the characters and their names, but it became too cluttered and we let the characters be introduced more naturally as Roen meets them in the book." (sample art below)

reads a lot,
wants us to be quiet

Librarian
Lackbar

Carter

works on
School Newspaper
with me

Principal Mar

can't tell
when he's
looking at
me

Mary

really
nice,
funny

Mr. Garfield

can't tell if
he likes
me or not...

Jo-Ahn

pretty quiet

Mrs. Pilton

shorter than Yoda,
easier to
understand



RW-22

Beeps and
whistles
a lot

Ronald

Student
Council
president

Egon

cool kid,
likes
videogames

Greer

tags along
with Cyrus
and gang

Shi-fan

never gets
worried,
always
positive

Silva

kind of
nervous all
the time

TP-30

likes to
talk A LOT

the perfect person for the project (which Lucasfilm director of publishing Carol Raeder had pitched to Scholastic—ed). Scholastic gave me a call, and we talked about what the book would be like—a mix of comics, text, and illustrations. I was excited to have the opportunity.

The biggest challenge was finding a new working process—there was a lot more editorial involvement in this book, and it took constant attention to make sure the story of Padawan Roan Novachez was entertaining and cohesive. The way of telling the story through such a wide mix of formats—comics, journal entries,

**"I TRIED TO
CONSTANTLY THINK
BACK TO MY OWN
LIFE WHEN I WAS
IN MIDDLE SCHOOL."**

school newspapers, class notes, letters—would have been a challenge, if it wasn't also so much fun! I also tried to constantly think back to my own life when I was in middle school, and recapture some of those feelings.

He isn't, although there's certainly a lot of myself in him.

I definitely used some of my own experiences for inspiration—I worked on the school newspaper, and there's a few incidents that really happened to me (none with lightsabers, though).

I always felt I was a little oblivious or out of place, but looking back, I think a lot of



"The bus taking the kids to and from Jedi Academy was modeled on the Disney Star Tours vehicle, modified to look like an American school bus." (Sample art above)



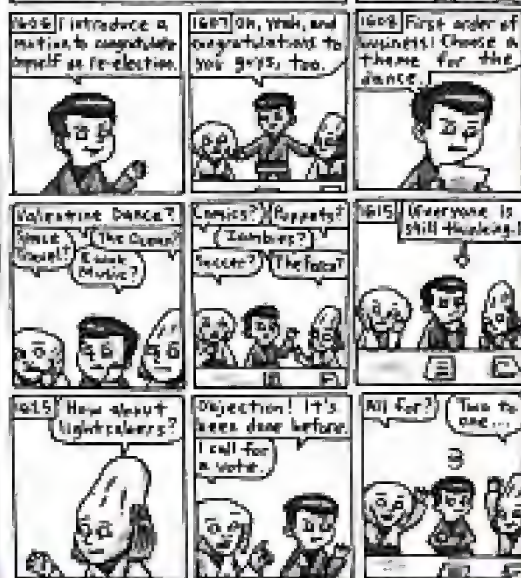
"This sample page was experimenting with styles for drawings that would represent photographs in the book. We settled on RS to give those drawings a different textural feel, while keeping in tune with the rest of the book."

STUDENT COUNCIL MINUTES January 10 By: Secretary Roan Novachez

- 3:05 Ronald calls meeting to order
- 3:06 Ronald introduces motion to congratulate himself on re-election
- 3:07 "oh yeah, and congratulations to you guys too"
- 3:08 First order of business: Choose theme for School dance
- 3:09 choices: Valentine Dance, The Ocean Space Travel Wookies? ~~Enchanted Music~~ Comics? Zombies? ~~Princesses~~
- 3:15 Sitting around thinking
- 3:25 Mary suggests lightsabers. Ronald objects because it's been done before. Bill calls for a vote. Yay: 3 Nay: 1
- 3:37 Second Order of Business: plan fundraiser for Lightsaber Fencing Squad
- 3:40 decision is made to hold craft and bake sale
- 3:42 Third order of business: Bill has to go to the bathroom
- 3:50 fourth order of business: Discuss whether ten minutes between classes is enough time
- 4:05 Decision is made to ask Yoda if we can have 15 minute breaks between classes
- 4:12 Ronald adjourns student council meeting

JEDI ACADEMY STUDENT COUNCIL MEETING

A Special Report for the Padawan Observer
By Roan Novachez



THE PADAWAN OBSERVER

VOL. XXII #8

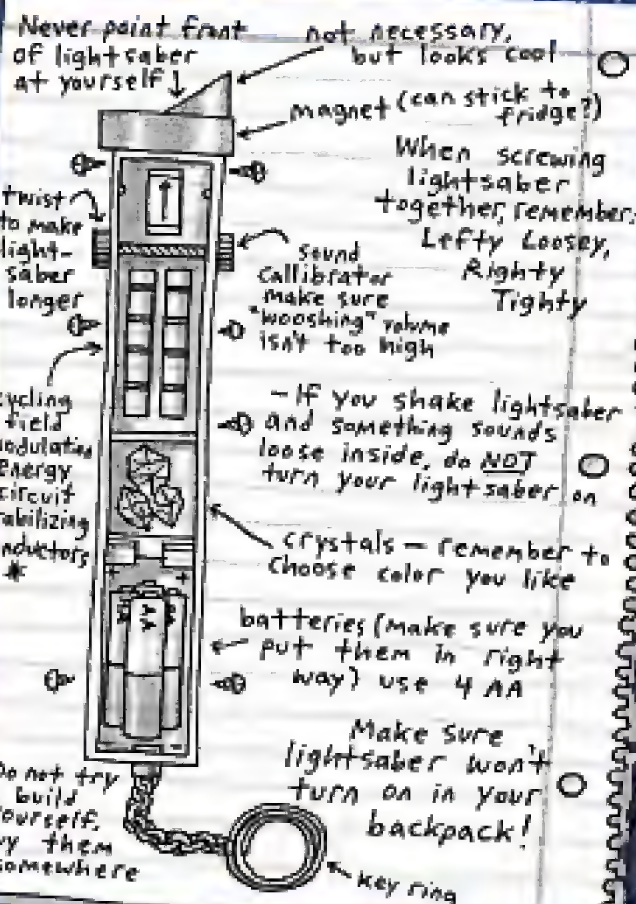
"When delivering the final artwork scene, I inserted this drawing to replace the index page with the copyright info."

Blah Blah Blah, Boring, Blah Blah. This page is BORING.



"This draft page of Roan's notes from a Student Council meeting (left) was transformed into a comic story about the Student Council Roan was writing for the school newspaper (right)."

"This dodgeball page ended up being a tribute to the TV show *Freddie and Gino*. Here Bill is quoting Martin Starr's character Bill from the first episode's dodgeball scene." (Final art below)



One of Star Wars Insider's favorite pages from the book.

that was just in my mind. My friends and I were class clowns at times, but we also all studied pretty hard and did well with grades. I enjoy learning, and feel like I did a lot during my middle school years.

I think Mr. Garfield is actually my favorite teacher... I like making him all grumpy and harumphing about.

I really like drawing Greor, and of course RW-22 and T-P30—droids are always fun to draw.

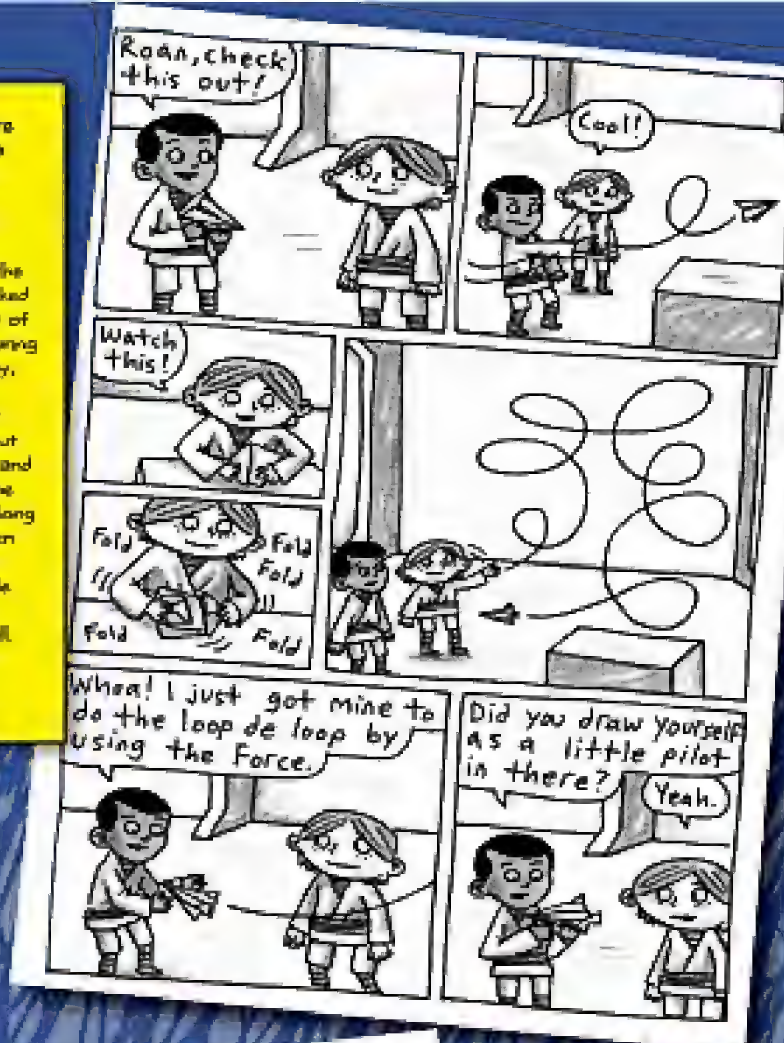
After spending a lot of time writing about parenthood filtered through *Star Wars*, I wrote this book, *A Matter Of Life*, using purely autobiographical stories to talk about parenthood. It's a look at small moments in life, dealing with my father and myself, as well as myself and my son Oscar. My dad is a minister, so the book also spends a lot of time thinking about religion and my experiences with church. 🙏



Jeffrey Brown's early interest in *Star Wars* can be seen in this picture of an Ewok on a speeder bike, which he drew when he was 8!



The scene where Roan and Pasha are flying paper starfighters: "The high school I went to had a huge hill across the street, which looked out over the city of Grand Rapids. During free-hour one day, my friends and I assembled giant paper airplanes out of poster-board, and flew them off the hill. They flew a long way, and one even landed on top of a building a couple blocks from the bottom of the hill. This page was a tribute to that afternoon."



We hiked out to the campsite and then got to explore from there. It started off bad, because Gaiana got really mad at me for something that was totally an accident. In fact, she didn't talk to me much the whole rest of the trip.



I felt kind of embarrassed after that so I explored on my own. We were supposed to meet back at camp at 1600, but when we did, Pasha was missing! RW-22 wasn't any help to search because he can't roll through the forest very well, so Yoda had us split up into search teams.

The page from the Kashyyyk section where Roan hits Gaiana with the branch: "This is an incident directly from my life in sixth grade. My class was walking up a hill in a forested area, and, as I was walking up the hill, musing at nature, I bent a branch out of my way, letting it snap back as I passed by. I didn't realize one of the cute girls in my class was pretty close behind me and it smacked her in the face."

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HONDO OHNAKA'S NOT-SO-BIG SCORE

BY JASON FRY, WITH ART
BY CHRIS SCALP



It was a summer's day on Florrum, which meant the plains were baking, the generators were overloaded, and the last place Hondo Ohnaka wanted to be was a messy office crowded with unwashed Weequay pirates. And on top of everything else, the holoprojector refused to work no matter how many times the pirate boss whacked it with his fist.

"Master, you're hitting the off switch," objected 4A-2R, attempting to squeeze between the leathery-skinned Finn Tegotash and Goru. Tegotash, annoyed, shoved the bug-eyed protocol droid into Goru, who threatened the hapless mechanical with immediate disassembly.

"Four-eye, as soon as you're done provoking the gentlemen we'll get down to business," Hondo said.

One of Hondo's blows connected with the activation switch, and the pirates hooted appreciatively at the glossy, needle-nosed liner that now hung in the air above his desk.

"Our target is the *Salin Mariner*, traveling from Lianna to Botajef," Hondo said. "A C-One liner with eighteen passengers in first class, enjoying the finest hospitality that *Salin Excursions* has to offer."

Hondo raised his goggles and grinned.

"Oh, the sights they'll see along the fabulous *Salin*! The Fire Rapids of Mazuma! The Carpastor Comet Swarm! And at the end, a few lucky ones will visit the plains of Florrum and get an up-close look at a real working pirate base!"

Most of the pirates laughed and cheered—only Hondo's hasty warning kept Dagu Flask from firing a celebratory pistol shot into the light fixture. But a few of the Weequays looked confused.

"The trip to Florrum will come after we kidnap them from the ship and hold them for ransom," Hondo said, more slowly this time.

Now everyone was cheering—including the Kowakian monkey-lizard Piit Mukmuk, cackling merrily from his usual perch on Hondo's shoulder.

"Be a pleasure blowin' a hole in that pretty boat," the massive Goru grunted. "We'll stop her dead, then plunder her at our leisure!"

Hondo cut short the cheers.

"Whoa now—an operation like this requires subtlety and finesse. We shall select our guests through personal inspection during the cruise. Once we have them picked out, we'll arrange a diversion, bring the *Mariner* to a halt, and be in and out before sector law enforcement can arrive."

"But I wanted to blow a hole in 'er," grumbled Goru.

"Who's gonna pick the lucky passengers, boss?" asked Tegotash.

"Ah," Hondo said. "For that job we'll need someone sophisticated and cultured, a refined traveler who can blend in with the upper-crust of galactic society."

The pirates looked baffled.

"Hey, I'm talking about myself of course," Hondo said. "Behold Rondo Rosada, import-export magnate and art collector!"

"But boss, won't you need backup to take the hostages?" asked Flask.

"Our associate at *Salin Excursions* has arranged for three slots aboard the *Mariner*. Turk and Piit will be joining me on the cruise."

The pirates stared enviously at Turk Falso and Peg Leg Piit. "Now that's some high-class piratin'!" Sabo said, then began to guffaw. "Imagine ol' Piit here decked out in the finery of a Sakiyan princess!"

Piit tossed her pigtail, offended. "I clean up jes' fine. Unlike a grimy spice-goblin like yerself."

Hondo whistled to cut short the resulting argument. "Alas! There is only one opening in first class. Turk and Piit shall be posing as crew, and assisting me—no doubt heroically—from belowdecks."

"Belowdecks?" Turk wailed, jowl frills drooping.

"Belowdecks," Hondo said. "Sanitation, to be specific."

Hondo straightened the lines of his black velvet doublet, buffed his crystal monocle on his sleeve, then stepped onto the promenade deck of the *Salin Mariner*. Outside the transparisteel windows, the churning chaos of hyperspace swirled and seethed. But inside, a quartet from Far Dostany was playing a stately waltz, while liveried attendants hovered around the three tables, bringing cocktails and trays of dainties.

"Mr. Rosada?" asked a young human female wearing the ship's livery. "Your tablemates are already awaiting you, sir. And can I get you something from the bar? Perhaps a Corellian Reserve?"

"Splendid," Hondo said, blinking sleepily. Finding his well-appointed suite to his liking, he'd arranged for a pedicure—the better to show off his gaberwool slippers—and then enjoyed a long afternoon nap between shimmersilk sheets. "In fact, my blossom, let's make it a double! I'm celebrating!"

"A double it is," the attendant said with a smile, pulling out a chair at the center table. "And here you are, sir."

Hondo settled himself in his chair and beamed at his tablemates—a blue-skinned, near-human young Wroonian female and a fat older male in a maroon overcoat; a balding, bearded and horned Gotal; a grumpy-looking Siniteen with beady

eyes and a bald head that looked like an exposed brain; and a salmon-skinned Bivall wearing jeweled clasps on his swiveling eyestalks.

"A fine evening to you all, gentlebeings," Hondo said. "I am Rondo Rosada, from—GREAT MOTHER OF QUAY, I AM BEING DEVoured!"

Hondo hopped away from the table, one slippered foot in his hand.

"Got your toes licked, did you?," asked the older Wroonian, chuckling. "Higgs and Twiggs were just saying hello. Come out, you naughty boys!"

He lifted the tablecloth and two long, green-furred heads appeared, purple tongues flicking at the air.

Daddy loves his Kobarian swamp dogs almost as much as he loves me, simpered the Wroonian female. Higgsie and Twiggsie are show dogs—a wedding present for me and my fiancé.

"Worth a fortune," her father said. "Part of my darling Pelt's dowry. The marriage is arranged, of course—we're not commoners."

Hondo sat down again, waving away the attendants' hands smoothing his doublet, and tucked his slippered feet

FINDING HIS WELL-APPOINTED SUITE TO HIS LIKING, HONDO ARRANGED FOR A PEDICURE—THE BETTER TO SHOW OFF HIS GABERWOOL SLIPPERS.

safely behind the legs of his chair. His brandy arrived, and over appetizers he met his tablemates. The Wroonianians were Pelt Pachooka and her father Fume, on her way to Botajel for her nuptials. The Siniteen, Sibs Monchan, was an entrepreneur who designed HoloNet interfaces, while the Bivall was Usk Haffa, who proudly proclaimed himself the largest owner of commercial real estate on Protobranch. The Gotal, Dix Tarfai, grunted that he was a small businessman and resumed a truculent silence.

"And what do you do, Rosada?" asked Fume, making kissing noises as he fed giblets to Higgs and Twiggs.

"Oh, I dabble," Hondo said, signaling for another brandy. "Import-export, shipping and, ah, personnel acquisitions. It's not much, but it's enough to pay for the occasional pampering like this."

"Don't work myself," Fume muttered, brushing a speck off his long coat. "Grandfather's fortune spared me the indignity. Find the idea demeaning."

"Speak for yourself," grumbled Monchan without looking up from his datapad.

"My firm, Monchantics, cleared half a billion credits in net profit last fiscal quarter. Our initial public offering hits the Mileva Stock Exchange next month. All the product of hard work and vision."

"I obviously haven't worked enough," Haffa said. "You may feel pampered, Mr. Rosada, but I am not impressed by our accommodations. The cabins are practically threadbare, the holos are last month's, and while the bottles say Corellian Reserve, what they're pouring is Vasarian."

"I like Vasarian," the Gotal grunted.

"Agree—this cruise is like camping," Fume grunted.

"At least we're not losing the common touch."

His tablemates chuckled and Hondo glowered at his brandy as attendants appeared with covered dishes. He decided not to assess the jellied gherks until informed of their deficiencies.

Hondo realized his napkin was still on the table and swept it into his lap. It seemed like there were far too many forks—goodness, the table was covered with them—and he peered over at Pelt, waiting to see which utensil she picked up. But she was warbling at her father about floral arrangements, while Haffa and Monchan were arguing about Trade Federation excise taxes. Nobody was eating, or showing any signs of doing so. Hondo's stomach rumbled.

Clearly this called for another brandy, whatever the quality.

The next morning, his cabin spinning, Hondo staggered into the refresher's sanisteam, where he decided after some debate not to drown himself. He donned his green velvet doublet, searched half-heartedly for his missing monocle, and made his way tentatively to the *Mariner's Vista Walk*, cringing at each shockingly loud greeting from various attendants.

Outside the viewports, hyperspace was bright and nauseating. He checked to see he was alone and extracted his combination comlink and locator. The device was top of the line, designed to send an encrypted signal to Goru and the trailer ships.

Goru answered at once, and at a deplorable volume.

"Louder—they might not have heard you on Coruscant," Hondo said. "We'll stop the ship tomorrow night—after dinner

of course. Are the mass mines ready for deployment?"

"Yeah, boss," Goru said, more quietly this time. "They'll haul 'er right out of hyperspace. But we're having trouble finding suitable medic uniforms."

Hondo sighed. "Uniforms? Why do you need uniforms? Once you're aboard the ship you're allowed to be pirates! Paint one of the attack shuttles in emergency-response colors and memorize the script I gave you. You remember, the one about the quarantine on Phindar. Goru? Are you listening?"

"We could just blow a hole in the ship," Goru said plaintively.

Hondo sighed and leaned against the viewport, thinking he'd rest his eyes for a moment. Then something hit him in the chest, sending him staggering into the path of an exuberantly fleshed Ruebequii matron who honked in alarm.

"HIGGSIE! BAD HIGGSIE!"

"Am-Shak's maddock! What fresh hell is this?" yelped

Hondo, as the Kobarian swamp dog leapt on him again, leash trailing uselessly. His comlink flew out of his hand and Higgs snatched it from the air as Hondo fell on his backside.

"Higgsie! Sit this instant!" commanded Pelt.

Higgs belched and obediently settled on his haunches, while Twiggs began to lick Hondo's face with long swipes.

"Twiggsie! Sit!" Pelt said. "The boys are just glad to see you, Mr. Rosada! And so am I!"

You were so funny last night! You kept pinching my cheeks and saying I was precious!"

Hondo rose shakily, offering the comlink-devouring Higgs a murderous glance. "Well, so you are, my little blue dumpling."

Pelt titlled and shook a finger at Hondo. You said you wanted to kidnap me and hold me for ransom! I don't think my fiancé would like that very much, Mr. Rosada!

"Ah," Hondo said. "Heh. You shouldn't listen to dinner-party chatter—it'll go to your pretty cerulean head."

"Over dessert you announced you adored the entire table and planned to kidnap us all!" Pelt said. "That was before you decided it was time to speak to the band."

"Speak to the band?" Hondo asked.

"Oh yes! You announced that if you had to suffer through another dull minuet you'd seize the helm and fly us into the nearest sun. Then you threw a stack of credit chips at the band and ordered them to play nothing but scrak and smazzo. You never said you could dance, Mr. Rosada!"

"I have been known to cut a rug or two," said Hondo, wandering over to give Higgs an experimental smack in the ribs.

"I'll say! You put on quite a show—well, at least until you catapulted Dame Malitiki into the dessert cart. But the surgeon says her shoulder will be good as new."

Higgs, tired of being thumped, growled at Hondo.

"Easy, Mr. Rosada—Higgsie isn't a drum!" Pelt said.

"Well, I have party appetizers to pick out. See you at lunch!"

Hondo arrived as lunch was ending, his thunderous headache reduced to a dull throb by a late-morning nap and a carafe of cal. The banquet hall fell silent as he walked in, and the quartet missed a cue. Then the chatter picked up again and the musicians pivoted into a sunny waltz. Glowering, Hondo stalked to his seat. The Pachookas were arguing about

SOMETHING HIT HONDO
IN THE CHEST, SENDING HIM
STAGGERING INTO THE PATH
OF AN EXUBERANTLY
FLESHED RUEBEQUINI
MATRON WHO HONKED
IN ALARM!



invitations, while Higgs and Twiggs snored contentedly in the aisle.

"Ah, Mr. Rosada," Monchan said with a smile Hondo found slightly mocking. "Usk and I were just discussing union troubles. We figured a cultured businessman such as yourself must have an interesting take on employee relations."

Hondo decided two things right then and there: He wasn't in the mood to be mocked, and he was doubling the ransom on Monchan and Haffa.

"Get yourself a gundark," he growled. "You want an established matriarch—as in every culture, they're the meanest. Take the troublemaker with the least talent and throw him in the hole with her while everyone else watches. After she's torn off his arms, complaints will magically cease."

"You're speaking metaphorically of course," said Dix Tarfuit.

"Metaphors, bah—I am a man of action!" Hondo said, bringing one fist down on the table and making the excess forks jump.

The surly Gotal smiled, showing his flat yellow teeth.

"I distribute liquor and spirits—my territory covers five sectors. A gundark would prove useful on sales calls."

The female attendant appeared at Hondo's side. "Mr. Rosada! What an eventful cruise you've had so far, sir!"

"Eventful? Heh! I'm just trying to keep things interesting."

"We've arranged a surprise—a holographic exhibition of

Saffa paintings over dessert. Now don't be bashful, Mr. Rosada! You did say on your passenger questionnaire that you were an expert on Saffa paintings!"

A waiter tripped over one of the swamp dogs, sending a tureen flying.

Monchan stared at Hondo. "Saffa paintings? Really? You don't seem the type, Mr. Rosada."

"Oh, I hate to brag. Humility is a virtue—that's what Mom taught me."

"I'm sure," Monchan said. He whispered something to Haffa, who smirked.

Three attendants guided in levitating terminals displaying shimmering paintings, all slashing lines and whorls and colors that made Hondo's head hurt worse.

"Ooh, pretty," Pelf said, peering at the paintings.

Hondo cursed whatever whim had brought Saffa paintings into his brain when confronted with the empty spaces of the questionnaire. But then the talk of art reminded him of an annoying Nouane philosopher Sabo had grabbed off a passing liner.

"Swamp dog got your tongue, Mr. Rosada?" asked Monchan. "Please, enlighten us about what we're looking at."

Sabo had looked stunned when Hondo explained that fancy talk didn't mean a being had two credits to rub together, while the philosopher's babbling had proved so annoying that he

really had wound up in a gundark hole. But what had been his name? Hondo couldn't remember.

"Mr. Rosada?" Monchan inquired. "I asked if you recognized the period of this Saffa painting."

Hondo decided to triple the ransom on Monchan.

"Your question, Mr. Monchan, reveals the difference between looking at art and understanding it," Hondo harrumphed. "What period is this? What medium is that? These annoying little facts are not knowledge, or wisdom! They are just noise! Which is the opposite of appreciation! Pelf, look at this painting here. Tell me what you see, my delectable azure cupcake."

"Um, it's red? Red and green and squiggly! Is it a deek-pa-neek out for a swim?"

"Ha—there you have it, Monchan," Hondo said. "A what-she-said out for a swim. That is artistic sensitivity—not your scavenger hunt for facts. You asked me to explain Saffa paintings and I cannot—for no one can! But I'm afraid Saffa paintings have done an excellent job of explaining you."

Monchan blinked at Hondo, who folded his arms and leaned back in his chair, smiling.

Then Pelf began to shriek, arm extended, mouth a horrified O.

"Who is that?" she squeaked, pointing at a woman on the other side of the room in an elaborate orange dress that reminded Hondo of a carnivorous night-flower from Forlonis Minor.

"Why Miss Pachoola, that's the *Mariner's* apprentice pastry chef," the attendant said. "She's just bringing in the new dessert cart."

"DADDY!" wailed Pelf. "HER DRESS! IT'S THE SAME DRESS AS THE BRIDESMAIDS!"

The sleeve of Fume's maroon coat was instantly wet with tears. He whispered something consoling to his daughter.

"NO, IT WILL NOT BE ALL RIGHT! A PASTRY CHEF ON A THIRD-RATE LINER IS WEARING THE SAME DRESS AS MY BRIDESMAIDS!"

"Apprentice pastry chef," Hondo said helpfully, signaling for a brandy.

"MAKE IT STOP, DADDY! MAKE HER GO AWAY FOREVER!"

Higgs and Twiggs roused themselves and began to howl. Hondo plugged that ear with a finger and leaned across the table to Dix Tarfai. "Liquor distributor, eh?"

With Pelf still in distress, Hondo volunteered to take Higgs and Twiggs for their afternoon constitutional around the Vista Walk. The swamp dogs alternated snuffling at things and leaping on Hondo, who fended them off with Huttese imprecations while waiting for the steward to arrive.

Hondo decided not to kidnap Pelf—the thought of her shrieking in a cell on Florrum made his head pound all over again. But Tarfai would make a fine substitute. A liquor distributor, a Wroonian aristocrat, a HoloNet magnate and a real-estate mogul—yes, those four would do nicely. Now if only the idiot steward would shake a leg and—

"Mr. Rosada?" asked a young, goggle-eyed human in *Mariner* livery. "I heard your animal companion needs an emetic?"

"Urgently," Hondo said, taking the vial and slipping the

steward a credit. "Always eating things he shouldn't! Higgs, you rascal—didn't I tell you your tummy would get you into trouble?"

He wasn't sure how one convinced a Kobarian swamp dog to take medicine, but the two beasts spotted the vial and started to yip eagerly. Hondo tried to remember which was Higgs and which was Twiggs, then threw up his hands.

"What am I, a veterinarian?" he asked, uncapping the vial and emptying it on the floor.

Higgs and Twiggs lapped up the emetic, then wagged their tails and licked their chops. Nothing happened for a minute or so, but then the two swamp dogs stopped swishing their tails, looking more puzzled than usual. A moment later, Hondo had retreated to the end of the leashes, eyes squeezed shut, while the other passengers were fleeing the Vista Walk as if a gang of Merson slavers had just smashed through the viewports.

Hondo opened one watering eye wide enough to spot his gleaming comlink in the mess regurgitated by Higgs and Twiggs, who hung their heads apologetically. He took a step forward, one hand fumbling in front of him, then began to gag.

"What do those people feed you?" Hondo gasped. "Mynock knuckles marinated in speeder lubricant?"

That was it: Fume and his valuable swamp dogs were staying behind too. Higgs and Twiggs' digestive fluids might render half of Florrum uninhabitable.

Hondo spotted the horrified-looking steward on the other side of the Vista Walk, plotting his getaway.

"Don't stand there like a stunned nerf!" he yelled, snapping his fingers. "Call Sanitation!"

"Did you hear that?" demanded Tarfai. "We've come out of hyperspace."

"I'm sure it's routine," Hondo said with a yawn.

He was almost sorry that his time with his tablemates was ending. He'd spent the third day not fretting about forks, not allowing Pelf's meltdowns to jangle his nerves, nor dissecting Monchan's questions for concealed insults. Instead, he'd strolled the Vista Walk and napped and told Porla the Hutt stories and dined

and had many refills of Vasarian, which he decided he liked just fine.

And now it was all ending, he thought, checking his chronometer.

Hmm. In fact, it should have started ending already.

Hondo excused himself and ducked into the refresher, where a doleful attendant in *Mariner* livery was stationed by the sink.

"Is the very concept of privacy extinct?" Hondo demanded. "Shoo!"

"It's my job," the attendant objected.

"Behold the miracle of opposable thumbs! That means I can wash my own hands and get my own Cardellian mint!"

A flung credit chip hastened the attendant's departure and Hondo extracted his comlink—which still bore a disagreeable whiff of swamp dog stomach.

"Goru? What's taking so long?"

"Mines fired as planned, boss," Goru said. "But the captain ain't allowin' us on board. Think he don't believe us."

"If there's one thing I dislike it's a skeptic. Did you follow the script?"

A FLUNG CREDIT CHIP
HASTENED THE ATTENDANT'S
DEPARTURE AND HONDO
EXTRACTED HIS COMLINK—
WHICH STILL BORE A
DISAGREEABLE WHIFF OF SWAMP
DOG STOMACH.



"Well ... some pages got lost, so me an' Gwarm improvised."
 "What have I told you about improvising?"
 Gorn sounded alarmed. "Boss! Sector forces are inbound!"
 Hondo sighed. "I'll take the captives out in an escape pod."
 "But the diversion—"
 "Oh, just blow a hole in the ship."

When the *Mariner* shuddered, Hondo was ready.

"That was a missile impact or I'm a bantha cub," he said, finishing his brandy. "Everyone follow me. Quickly and quietly—let's not cause a panic."

Tarfait was on his feet. Pelf gasped and then clapped a hand over her mouth. Monchan and Haffa exchanged a worried look.

"Nothing to fear, gentles—everybody remain calm while I investigate," he told the rest of the first-class passengers, then lowered his voice. "Make for the escape pods in the starboard companionway."

To Hondo's annoyance, Pelf clamped herself onto his arm, eyes wide with terror. Sensing her distress, Higgs and Twiggs began howling.

Hondo thumbed open the escape pod hatch. In the distance, he heard shouting and footsteps.

"Mr. Tarfait, follow me to freedom!" he said, seizing the startled Gotal and flinging him into the pod. "Monchan! Haffa! Make haste!"

"Eject into a combat zone?" Monchan asked. "Are you mad? I'm heading for the safe room at Junction Besh."

"As am I," Haffa said.

"No time to argue!" Hondo said.

"Agreed," Monchan said. "So long, Rosada."

"You're right—take Miss Pachoola with you," Hondo said.

"That screeching lunatic?" Monchan said over his shoulder. "She's your problem."

"I want off this ship!" Pelf wailed. "Women and children first!"

"Pelf, my sapphire treasure—" Hondo began, but Pelf had already scrambled into the pod.

Higgs and Twiggs began to bark. Turning, Hondo spotted Turk and Pliit hustling down the passageway, pistols raised. Before Hondo could call out to them, they dodged around Monchan and Haffa.

"No! Stop those two!" Hondo yelled.

"No time, boss!" Turk yelled. "The captain's handed out weapons! And Sector Patrol just came out of hyperspace. Run for it!"

Turk and Pliit pushed past him into the now-crowded pod. Scowling, Hondo followed them. Fume, eyes wild, remained in the corridor with Higgs and Twiggs.

"Pelf!" Hondo yelled. "Stay with your father!"

"NO! DADDY! DON'T LEAVE ME!"

"Let me out!" complained Tarfait.

"Turk!" Hondo yelled. "Hit eject!"

A frantic Fume shoved his way into the pod. Hondo tried to push him back out into the corridor, only to be knocked flat by Higgs and Twiggs, who pinned him down and began to lick his face.

"Turk, hit eject," Hondo said with a sigh, activating his comlink.

The pod rocketed away from the *Safin Mariner*, then began to tumble.

"We made it!" Pelf screeched. "I hope Higgsie and Twiggsie don't get space-sick!"

"Oh no," Hondo said.

Hondo and Turk watched as the freighter disappeared into the sky above Florrum. The captain who'd delivered the Vassarian brandy had protested mightily when ordered to take Fume, Pelf and two swamp dogs in addition to Tarfait, but an impressive number of guns aimed in his direction had halted his complaints.

"How many credits did we pay and how much time did we waste in exchange for eight cases of grog?" asked Turk disgustedly.

"Bah—math is for schoolboys and accountants, not dashing pirates like us," Hondo said.

The girl's Nancô said we could keep her. The old man said he'd rather die here than pay us. The swamp dogs ate ten kilos a day. And the Gotal lied about having money.

"Hey, he was rich enough to fetch eight cases of grog," Hondo said. "Plus Mr. Pachoola was persuaded to leave behind this excellent overcoat."

"I forgot about yer fancy garment," Turk snorted.

"Guess that makes this a triumph, then."

"The difference between you and me, Turk, is that I am a boundless optimist," Hondo said. "Today, Florrum—and this coat, and this grog. Tomorrow, the stars!"

"Yer an optimist because yeh didn't have to work Sanitation, Or clean up swamp-dog sick."

"Try not to live in the past, Turk," Hondo said. "It's bad for your disposition." 🐾



"SKYWALKER!"

WORDS: NEIL EDWARDS

With the help of a group of bounty hunters, Darth Vader searches for the rebel pilot whose abilities with the Force helped to destroy the first Death Star. The Dark Lord discovers through torture and interrogation the pilot's name—Skywalker. Having discovered this all-important information, and what it means, Vader sets about slaying all who heard it, driven by his rage to kill even the non-sentient songbirds that echo the name without thinking.

WHY IT'S A CLASSIC:

Vader is really a tragic figure in *Star Wars*. As the story unfolds we learned he was once an idealistic young Jedi who in trying to hold on to what he loved most lost everything and fell to the dark side. The pathos of his situation is especially witnessed in this comic when Vader gives in to his feelings after hearing the name Skywalker. It's perhaps the first sign to Vader that Darth Sidious lied to him when he said that Vader had killed his wife, Padmé, before she gave birth. It's the first glimmer of hope that the family he thought was taken from him actually lives on in some form. The echoing of the name Skywalker, of course, isn't just about

Vader's son's name; it's also a haunting reminder of who Vader once was, the Jedi Anakin Skywalker. It's notable that Vader keeps what he discovers a secret from the Emperor. Perhaps that secrecy is the beginning of his own rebellion against his master—which will end with the Emperor's death on the second Death Star. The reminder of what Vader lost, even the name itself, begins to bring him back to the light side of the Force.



WHAT THEY SAID:

"There are a lot of ordinary people in the story—Rebels, Imperials, bounty hunters, peasants, miners, noblemen—whose lives all get touched or destroyed as a by-product of Vader's obsessive search for Luke. That's one of the great things when you have a larger-than-life heavy like Vader: You can safely assume that everybody's aware of him and that he shapes events, sometimes even to his own harm, by his very existence." —Darko Maçan, writer, *Vader's Quest*, *Star Wars Insider* #42, March 1999

ESSENTIAL TRIVIA:

When being tortured to reveal Luke's identity, the prisoner first tries to be evasive, saying the pilot's name is something like "Sunblazer" or "Starkiller." Starkiller was Luke's name in an early draft of the script for what became *Star Wars*: Episode IV *A New Hope*, and was later the name of Vader's secret apprentice in the *Force Unleashed* videogames and comic books.

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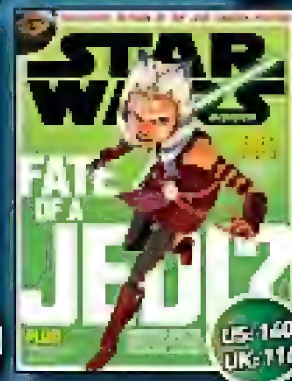
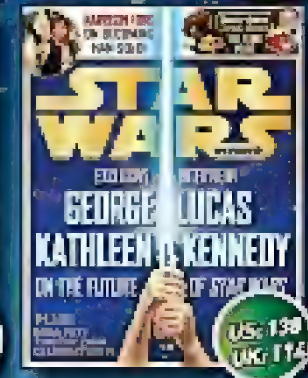
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BOOKS



OBI-WAN ALONE

Star Wars: Kenobi Explores a New Era for a Classic Hero

Out now is a new standalone *Star Wars* novel simply titled *Kenobi*. Set shortly after Obi-Wan's self-imposed exile to Tatooine at the end of *Revenge of the Sith*, the book is the first to explore this key area of *Star Wars* history—and the first to dive so deeply into what makes Obi-Wan tick.

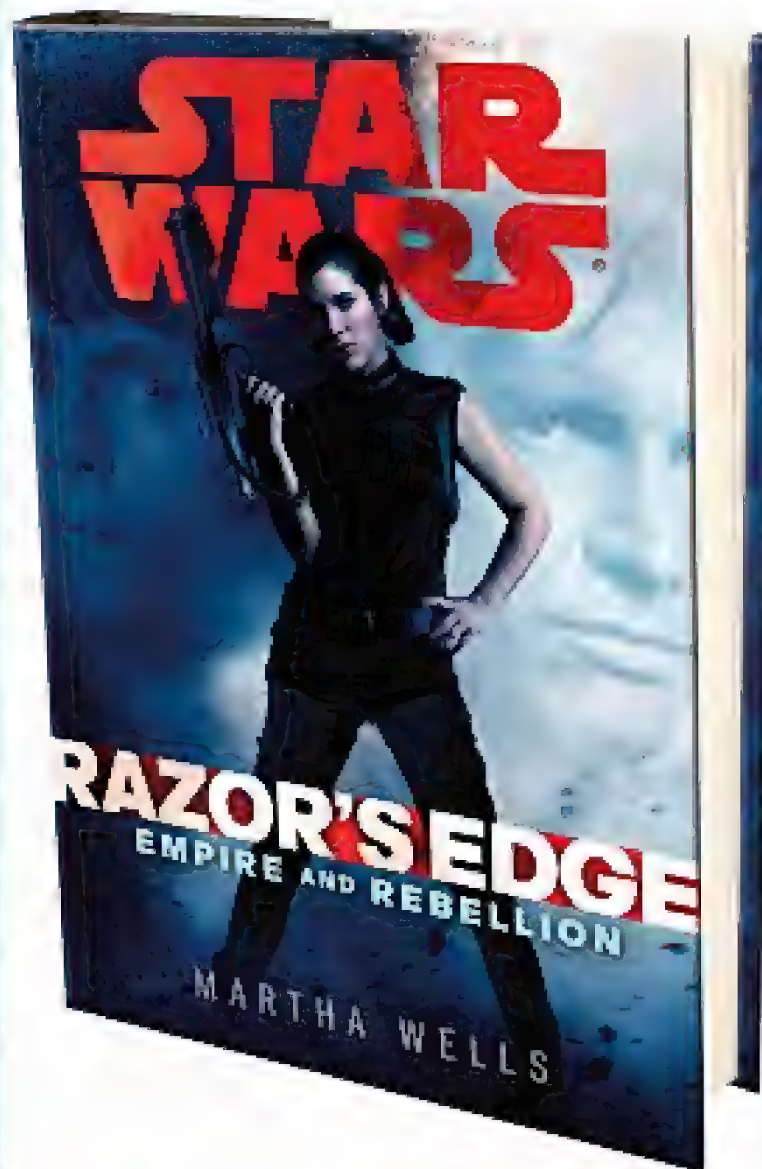
"Luke is still a baby, and the issue of keeping him safe is Kenobi's key concern," explains writer John Jackson Miller, whose well-regarded *Star Wars* stories have included the novel *Knight Errant*, the *Lost Tribe of the Sith* collection, and the comics series *Knights of the Old Republic*. "The problem is that Obi-Wan has traditionally had the freedom to correct injustices where he finds them. But he can't go around doing that if he wants to protect his identity and Luke at the same time. So he faces a serious conundrum: Can he give up being Obi-Wan and commit himself to being Ben?"

In *Kenobi*, tough times on Tatooine get even tougher when tensions escalate between moisture farmers and a tribe of fierce Sand People. Obi-Wan can't simply look the other way, but joining the fight may put the fate of the galaxy at risk. Explains Miller, "All my work, including *Knights of the Old Republic*, *Knight Errant*, and even *Lost Tribe of the Sith*, has dealt with a key issue: What does it mean to be a Jedi alone, without the support and imprimatur of the Jedi Order? Can you still make a difference? For Obi-Wan, all his friends are gone and his best friend is dead—or so he believes—by his own hand. Throughout the novel, we see him beginning to work out what he should do. He has to split the difference, remaining true to himself while pretending to be someone else."

This is a transitional period for Obi-Wan, one where he sheds the holdovers from his Jedi Temple upbringing to become the "crazy old wizard" familiar to Tatooine's locals in Episode IV: *A New Hope*. This transition is also marked by a change in actors as Ewan McGregor gives way to Alec Guinness. Miller found himself balancing both voices, but emphasizing McGregor's younger portrayal. "Definitely Ewan, as we're closer in the timeframe to his performance," he says. "Kenobi even says 'speciality' the way Ewan does at one point. But there are echoes of Guinness, which I think McGregor put into his own performance."

The road from Obi-Wan to Ben will be a long one, and *Kenobi* is only the first leg of the character's journey. "He'll never be detached from the past and his mission," says Miller. "He's playing a very long game. The trick for him is to spend that time without tearing himself up or revealing his true identity by accident. Tatooine is his new home, and he's learning the skills that will make life livable. But the people here might need him just as much as the folks in the rest of the galaxy."





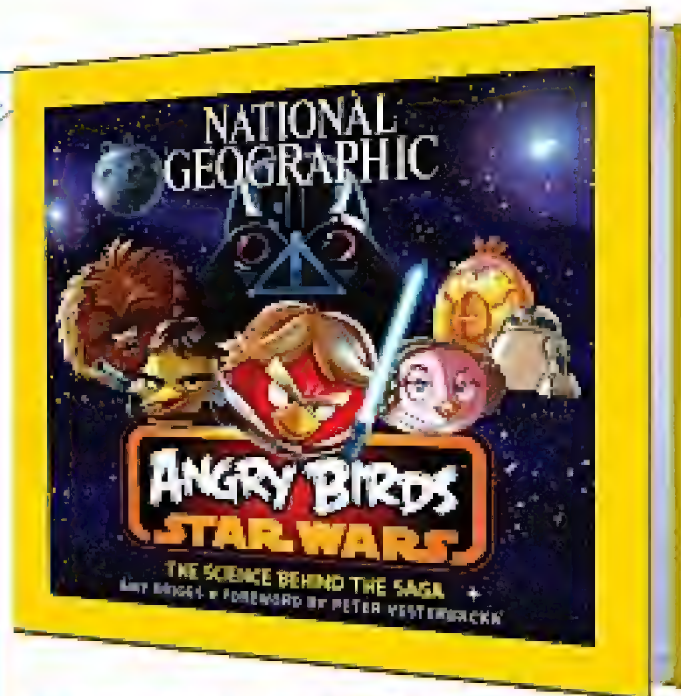
LEIA WALKS THE EDGE

Princess Leia Takes the Spotlight in *Empire and Rebellion: Razor's Edge*

Three all-new *Star Wars* novels are scheduled for release under the name *Empire and Rebellion*. The first, *Razor's Edge*, hits stores in late September, and this time it's Princess Leia who's stepping into the starring role.

Razor's Edge, written by Martha Wells, is set after the destruction of the first Death Star. Times are desperate for the Rebel Alliance as Princess Leia leads a delegation to negotiate a deal for badly needed supplies. But an encounter with pirates leads to a shocking discovery—refugees from Leia's destroyed homeworld of Alderaan have turned to piracy in order to survive. Leia must balance her guilt with her loyalty to the rebellion, even as the Empire closes in for the kill.

The *Empire and Rebellion* series will continue with an upcoming novel focusing on Han Solo (written by James S.A. Corey) and one starring Luke Skywalker (written by Kevin Hearne).



ANGRY BOOKS

Angry Birds Star Wars Makes the Jump into Print

Angry Birds *Star Wars* took the wildly popular mobile game into the galaxy far, far away with hilarious and addictive results. On September 17, the franchise moves into bookstores (again) with *National Geographic Angry Birds Star Wars: The Science Behind the Saga*—a book that aims to give kids some science with their science fiction.

"We hope readers will see that science fiction can lead to some pretty amazing real science," explains writer Amy Briggs. "The combination of the *Angry Birds Star Wars* saga with National Geographic's expertise shows readers how invention, exploration, and adventure go hand in hand. In the *Angry Birds Star Wars* universe the spaceships, droids, gear, and technology are all so much fun, and we wanted to take that fun and spin it into fascination with our own universe."

The book, which features a foreword by *Angry Birds* creator Peter Vesterbacka, follows the *Angry Birds Star Wars* characters as they explore the discovery of the Tatooine-like planet Kepler 16b, understand how a hovercraft works and how it resembles a landspeeder, and learn how close we are to creating a real-life lightsaber. "The book takes a weapon like rebel bird Han Solo's laser blaster and explores if handheld laser weapons are really possible in our world," says Briggs. "We explore how the icy moons of Saturn and Jupiter could be like the icy world of Hoth."

This isn't the first time that National Geographic and the *Angry Birds* have joined forces. *National Geographic Angry Birds Space* used the birds to explore space and basic astronomy, and *National Geographic Angry Birds* featured 50 real-life "angry birds" including turkeys, owls, and cassowaries. "When we heard about the mash-up of the *Star Wars* and *Angry Birds* universes, it seemed a no-brainer to bring National Geographic's 'special science sauce' to the party," says Briggs. "We created a book that uses the fun and adventure of the game to introduce the amazing science going on right now in our galaxy near, nearby."



COMICS

WALKING WITH EWOKS

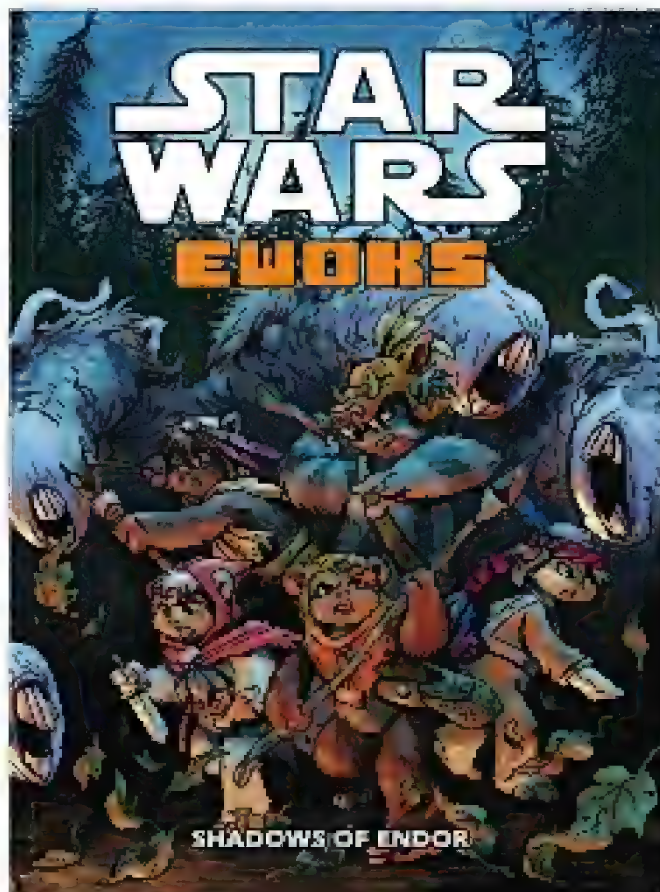
Fuzzy Fighters Show Their Fierce Side in *Ewoks: Shadows of Endor*

Older Star Wars fans have always had a love/hate relationship with the Ewoks. Some love their heart and humor, while others deem them too “teddy bear” for their taste. But critics often overlook the fact that the Ewoks are so ferocious that they were willing to cook and eat Han Solo. The Ewok warrior society has been fleshed out through TV movies and a 1980s animated series—and in the new comic *Ewoks: Shadows of Endor* writer/artist Zack Giallango tells an Ewok story that he’s always wanted to read.

“For every comment about the Ewoks being cute and useless, there are 50 more about how great they are and how much the fans have missed them,” he says. “I suppose they are cute, but this is juxtaposed with the fact that they wield pointy weapons, wear craggy skulls, and have no qualms about ingesting other sentient lifeforms. Personally, I think Ewoks are hardcore warriors!”

A surprising path brought Giallango and Dark Horse Comics together. A lifelong Star Wars fan, Giallango illustrated a line-up of more than a dozen Ewok characters and posted the piece on Tumblr. Dark Horse took notice, and following a meeting at San Diego Comic-Con, Giallango received the green light to move ahead with *Ewoks: Shadows of Endor*.

Giallango has always viewed the Ewoks animated series as a core part of Ewok mythology, and his Tumblr line-up included such semi-obscure animated stars as Latara and Princess Kneesa. “There were three elements to the cartoon that sadly never crossed over into any of the other portrayals: Princess Kneesa, Latara, and the Ewoks’ enemies, the Duloks,” he explains. “Kneesa and Latara in particular were vital. They were courageous and



clever female characters that anyone could admire, not just little girls. *Star Wars* is pretty male-dominated, and I wanted to give them some of the spotlight.” And in the Duloks, Giallango saw a group of fantastic foils for the inhabitants of the Forest Moon. “Ewoks represent love, loyalty, and bravery,” he says. “Duloks represent everything else.”

The actual on-screen Ewoks, as seen in *Return of the Jedi*, were brought to life by little people and children wearing full-body costumes, resulting in a limited range of expressiveness. Giallango wanted his cast of characters to show some real character, and he employed artistic exaggeration and personality quirks to highlight their

differences. “The Ewoks all have their own costumes, but I also tried to play with head shapes and noses, lips, and teeth to make them all look different,” he says. “Working in a more animated, exaggerated style allowed me to do that. I don’t think they would have worked as well if they were drawn strictly in a photo-realistic manner.”

“I liked making Chief Chirpa this apoplectic guy with a temper, and giving Logray a very Gandalf-esque sensibility. And I like how rebellious Kneesa, Latara, and Wicket are, while Teebo’s just trying to walk the straight and narrow. But really, I loved writing Paploo. This is the Ewok who hijacked the speeder bike in *Return of the Jedi* and I tried to play up that part of his personality. He’s a quick thinker, but he doesn’t always bring his ideas to their logical conclusions before acting.”

Star Wars fans who are familiar with the Expanded Universe will find a wealth of continuity nods in Giallango’s comics tale, which is set prior to *Return of the Jedi* as the Empire constructs a shield generator to protect the second Death Star. “I love that kind of continuity stuff,” he says. “I liked taking my raw ideas and then comparing them to other sources to see how it would fit. In this story, we get to see the ridge and tunnel that Wicket and Paploo lead the rebels through to get to the bunker in *Return of the Jedi*.”

Giallango is hoping fans enjoy this visit to Endor, which marks a return to the fun, swashbuckling adventure of the Classic Trilogy. “I think fans will be excited to see these old faces again,” he says. “There is considerable danger, and it’s possible that not everyone in the story gets out alive!”

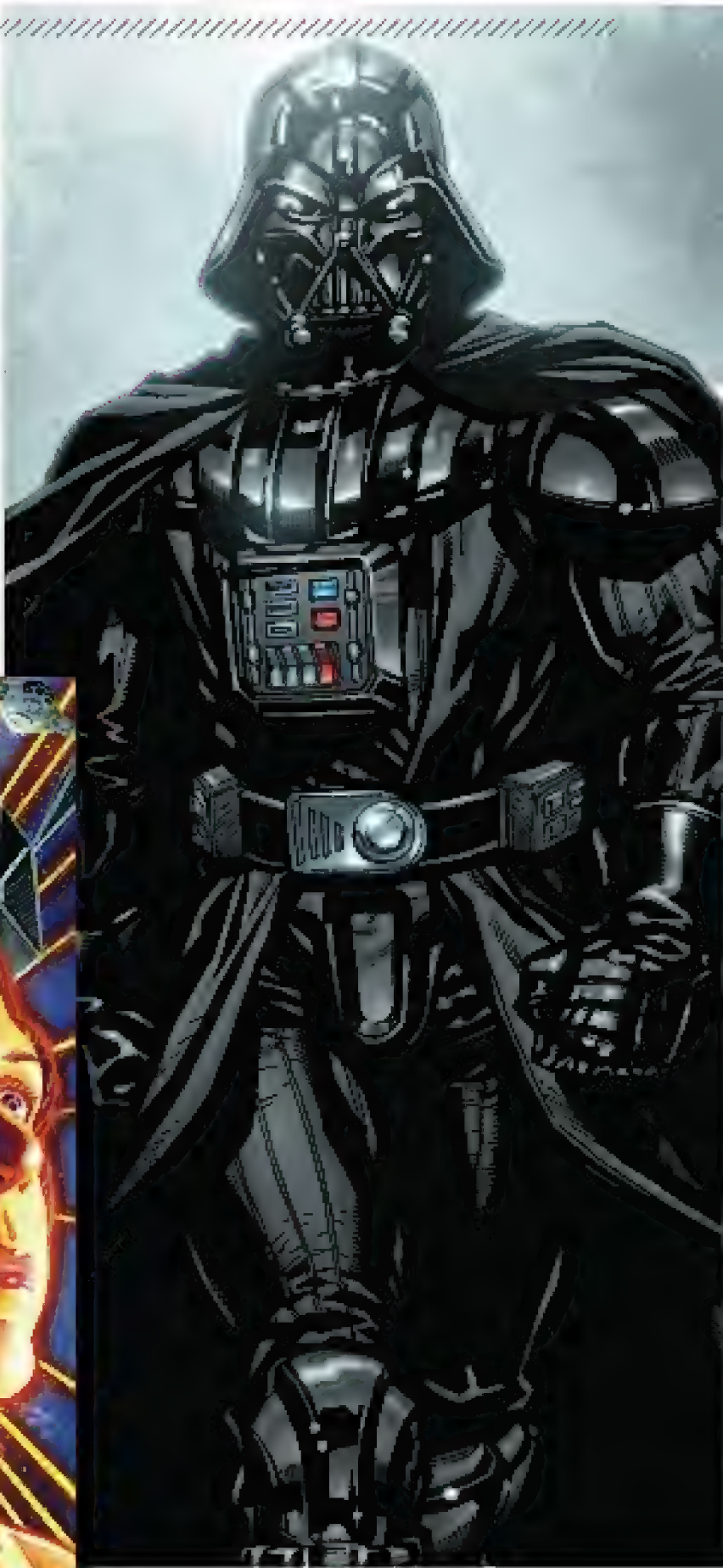
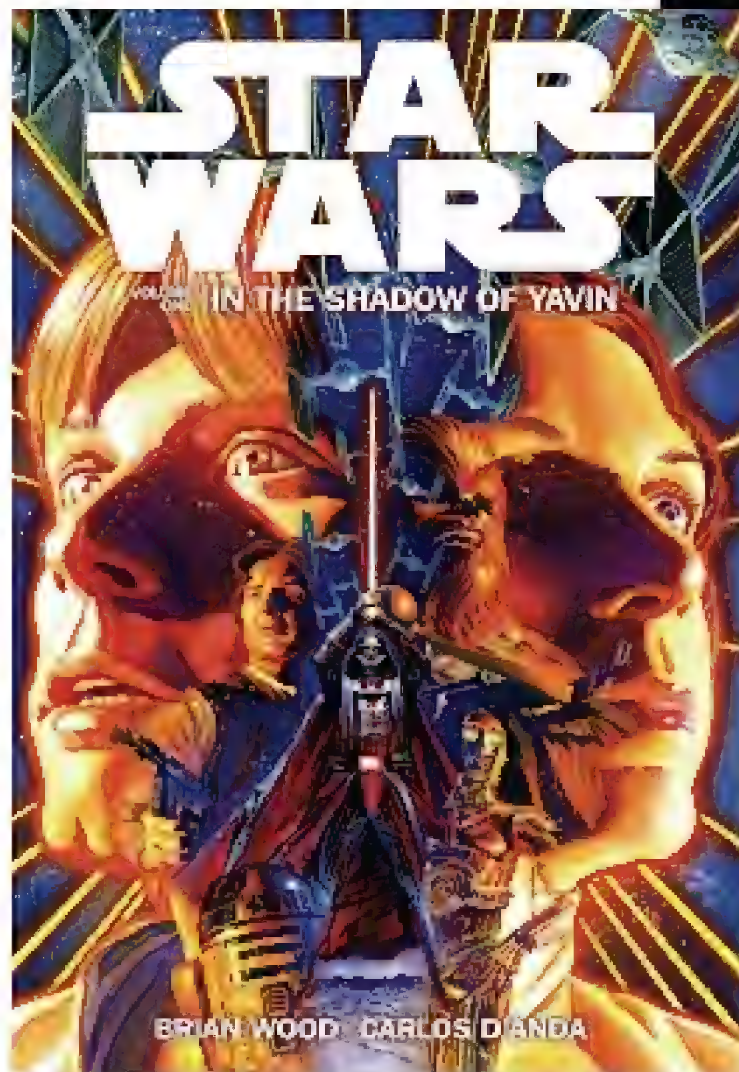


CLASSIC-ERA COLLECTION

The First Volume of the All-New *Star Wars* Series is Here

The new *Star Wars* series by writer Brian Wood (*DMZ*) is set after the destruction of the first Death Star and features all the big stars of the Classic Trilogy. *Star Wars Volume 1: In the Shadow of Yavin* collects issues #1-6 of the series—plus the Free Comic Book Day 2013 issue—in a 152-page trade paperback. Princess Leia, suspecting a spy among the ranks of the Rebels, forms a secret X-wing squadron that includes Luke Skywalker among its members, while Han Solo and Chewbacca are sent on a covert mission. Featuring art by Carlos D'Anda, Ryan Odagawa, and Gabe Eltaeb and a cover by Alex Ross, the collection is available starting September 18.

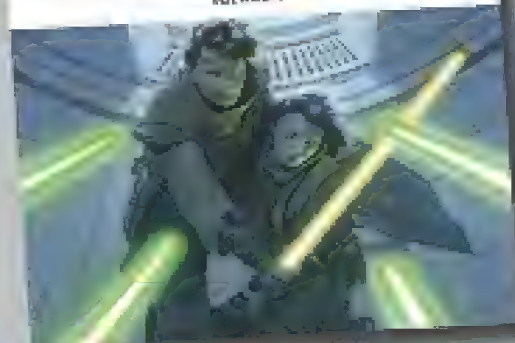
Cover art: Alex Ross; trade art: Carlos D'Anda





STAR WARS OMNIBUS

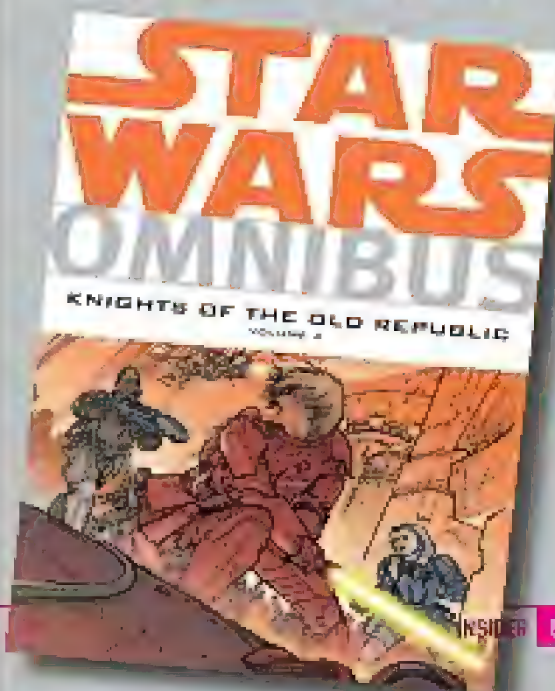
KNIGHTS OF THE OLD REPUBLIC
VOLUME 1



MEGA KNIGHTS

Get Introduced to *Knights of the Old Republic* in the Newest *Star Wars Omnibus*

The *Knights of the Old Republic* comics tell the story of Padawan Zayne Carrick, a fugitive framed for the murder of his fellow Jedi-in-training. The series—set nearly 4,000 years before the *Star Wars* movies—now makes the jump to the hefty Omnibus format with the publication of *Star Wars Omnibus: Knights of the Old Republic* volume 1. This 424-page trade paperback collects issues #0-18 of the original series, in which Zayne's Jedi Masters set out to silence Zayne before he can reveal their roles in the Padawan Massacre. Written by John Jackson Miller with art by Brian Ching, Travel Foreman, Harvey Tolibas, and Dustin Weaver and a cover by Travis Charest, the collection is available beginning September 10.





INCOMING

THE LATEST *STAR WARS* GEAR YOU'LL WANT TO ADD TO YOUR COLLECTION! WORDS: JAMES BURNS

LEGO

EWOK VILLAGE—SET #1023

What better way to celebrate the 30th anniversary of *Return of the Jedi* than with the LEGO *Star Wars* Ewok Village? This fantastic new set—the largest ever LEGO *Star Wars* set to date—is packed with cool functions, including the tree-trunk hideout, secret Lightsaber stash, spider web, net traps, slide, catapults, and even an elevating throne for C-3PO. You can use the swinging logs to take out the scout trooper's speeder bike and recreate other classic scenes from the film, too.

This set includes minifigures of R2-D2, Luke Skywalker, Princess Leia, Han Solo, Chewbacca, C-3PO, 2 Rebel Soldiers, 5 Ewoks (including Wicket, Teebo, Chief Chirpa, and Logray), 2 Scout Troopers, and 2 Stormtroopers.

This set comprises of 1,990 pieces and the finished model measures over 12" high, 21" wide and 13" deep.

Available: September

Price: \$249.99





LEGO STAR WARS ADVENT CALENDAR 2013— SET #75023

This is the third consecutive year that LEGO has released a *Star Wars* themed advent calendar. This year sees 12 ships and 9 minifigures (including Droids) waiting to be revealed. The set features Jango Fett for only the second time since his first release as a LEGO minifigure in 2002 (the first being earlier this year in the Corporate Alliance Tank Set #75015) although this version has a distinct holiday theme so you may want to pick up both! This set should make December fun for children and collectors alike.

Available: September

Price: \$39.99 (features 255 pieces)





There's no better way to express your love of Star Wars than by wearing your favorite characters on your chest. The good folk at WeLoveFine.com have something for everybody with a galaxy-wide selection of T-shirts that has to have something to catch your eye. Here are four of our favorites at the moment! First, here's a couple that feature different takes on imaginary Star Wars cereals—"Darth Vader's Nooooooo's" and "Max Rebo's" both with "real" marshmallows.



Two others are a Japanese-influenced Han & Chewie, along with a Max Rebo "Rhythm and Blue." Available: Now
Price: \$25 each



HER UNIVERSE

Her Universe, the fashion line started by Ashley Eckstein, the voice of Ahsoka in *Star Wars: The Clone Wars*, offers new ranges of *Star Wars* apparel for women determined to be the best-dressed fans!

R2-D2 A-LINE DRESS

Everyone loves R2-D2, so everyone will love this adorable A-line dress. This is the droid you're looking for and will definitely be a conversation-starter wherever you go!

Available: Q3 2013

Prices: \$45



GENTLE GIANT

SNOW-BUNNY PADMÉ

Available for pre-order now, Gentle Giant is proud to present a new statue featuring a fresh interpretation of snow-bunny Padmé Amidala; in a realistic style inspired by animation, this new statue is sleek, sexy, and unique.

Gentle Giant has created two previous versions of Padmé in this outfit, both of which were difficult to obtain and remain high on many collectors' wants lists. The Padmé Amidala maquette, from the Clone Wars micro series created by Genndy Tartakovsky, was first released in 2004 with a limited run of just 1,000 pieces and costing only \$80. It now commands six or seven times its original price! In 2010, Gentle Giant released a holiday edition of Padmé in her snow-bunny outfit as a mini-bust, holding some mistletoe, but this was available only to Premier Guild members and had an edition size of 600 pieces.

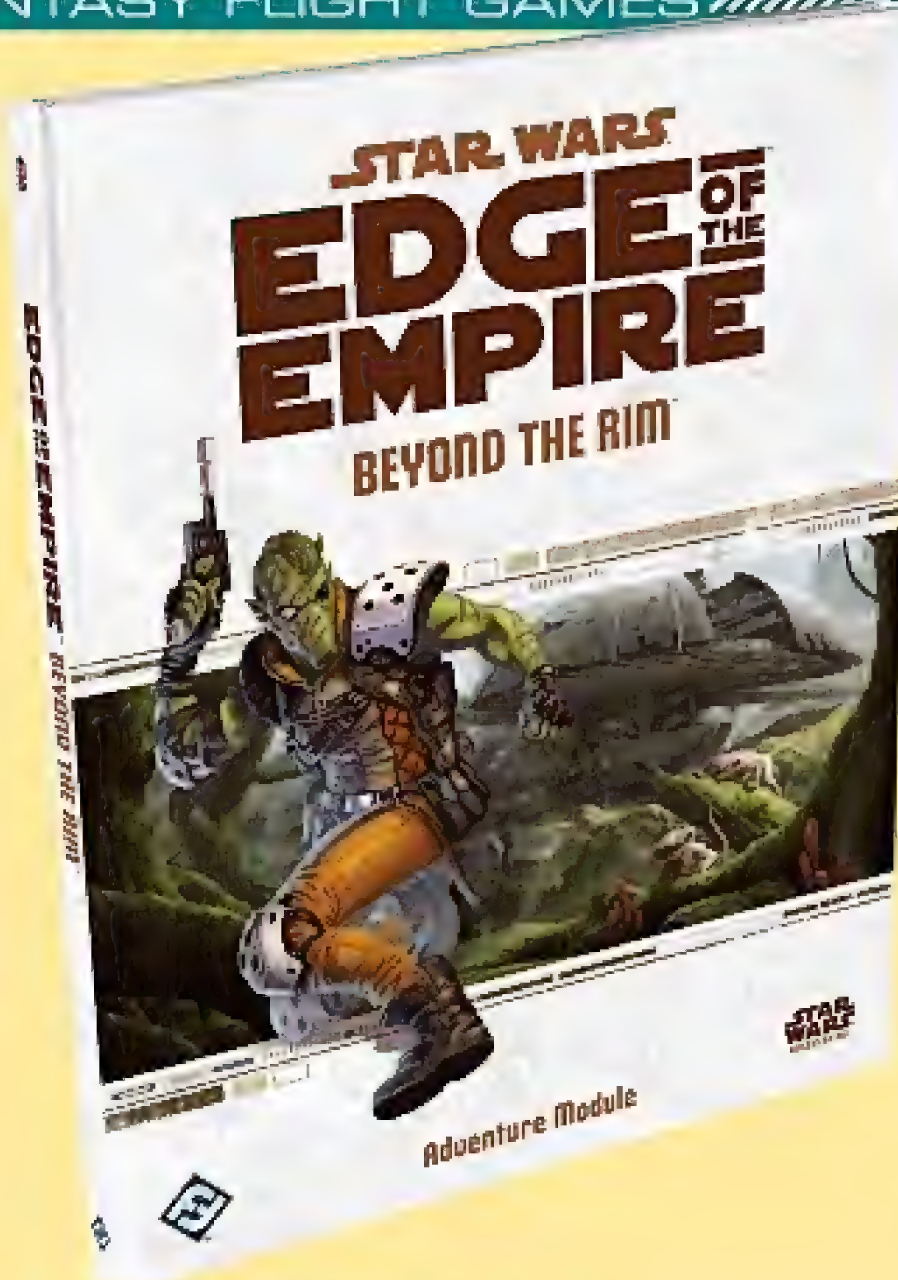
The new statue was inspired by Adam Hughes' "Snow-bunny Padmé" artwork which, in turn, was inspired by the micro series.

Digitally sculpted by the master artisans at Gentle Giant, and hand-painted, each statue comes numbered, and with a matching certificate of authenticity.

Available: Q2 2014

Price: \$249





STAR WARS: EDGE OF THE EMPIRE - BEYOND THE RIM

Fantasy Flight Games keeps the products and accessories coming for the widely successful *Star Wars: Edge of the Empire* Roleplaying Game—this time with the game's first full-length adventure: *Beyond the Rim*. The *Edge of the Empire* adventures enable you to participate in grim and grizzly adventures during which morality is questionable and nothing is certain. You can ply your trade as a smuggler in the Outer Rim, collect bounties on the scum that live in the shadows of Coruscant, evade Imperial forces, broker deals with criminal overlords, discover forgotten legends, or forge your own adventures—it's up to you! You and your friends will journey to the true edge of the Empire, the fringes of Wild Space. There, you'll explore the dense jungles of Cholganna and come face to face with the deadly nexu, first seen by fans in the arena on Geonosis in *Star Wars: Episode II Attack of the Clones*.

Can your handful of intrepid explorers, scrappy smugglers, and cunning academics solve a decades-old mystery set in the farthest regions of the *Star Wars* galaxy and find out what really happened to the *Sa Malaar*? When new rumors add credence to old smugglers' tales of a long-lost Separatist treasure ship, it's time to fire up your hyperdrive for adventure! *Beyond the Rim* invites you and your friends to embark upon a fantastic journey to the farthest regions of the *Star Wars* galaxy!

Available: Q3 2013

Price: \$29.95

VOL
77

BANTHA TRACKS

BY THE FANS.
FOR THE FANS.

"ALMOST-ANNUAL" WEDDING EDITION

It's that time again, fans of *Star Wars* romance. Time for the not-quite-but-almost-annual *Bantha Tracks* Wedding Edition. This year, *Star Wars* music, lightsabers, Chewbacca roars, Celebrations, and even the international *Star Wars* day made these very important events even more special. We at *Bantha Tracks* wish these couples many, many happy years together, and a galaxy of memories to share with others.



↑ Leah D'Andrea says that her weekend at *Star Wars Celebration VI* in Orlando started out busy, and as expected. "But Friday morning was quite the surprise! My boyfriend, Chris Lee, proposed in front of the Rebel Legion photo Friday morning," she recalls. "Instead of a ring he presented me with the necklace from Lapponia that is exactly like the one Carrie Fisher wore in 1977."

Leah and Chris chose May 25 for their wedding day, because it's the day it all started so many years ago.

"While we will not be having a *Star Wars*-themed wedding, we wanted our lives together to start on the same date as the phenomenon that brought us together," says D'Andrea.

Chewbacca is the couple's good friend Matt Pfingsten, who introduced them six years before their engagement. Pfingsten put together a group of costumers representing characters in *Star Wars: A New Hope*, including casting D'Andrea as Leia and Lee as Luke. Photos by Jimmy Bures and Matt Tafesa.



↑ "I'm a big Star Wars fan and have been dreaming about this picture for years now," writes David Cacciotti of Ontario, Canada, referring to this groomsmen's photograph taken at his wedding, then modified later by Cacciotti.

Cacciotti, his brother, cousin, best man, and another best buddy registered great reactions as they ran through the snow from the imagined Imperial attack. Congratulations and best wishes for many terror-free years of marriage, David!

← Alex Howard of the U.K. 501st Garrison married Claire Good in July, and invited fellow members of the Garrison to attend in costume. Nothing says, "happily ever after" like a stormtrooper blaster!

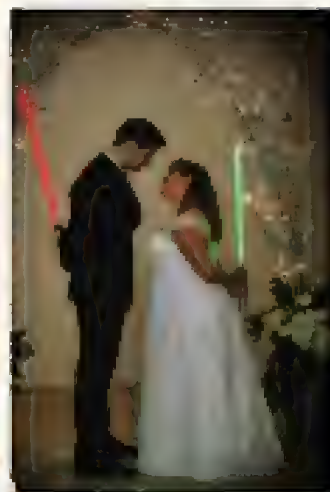




← "My wife, Kay, and I just celebrated two wonderful years of marriage," writes Keith D. Voss. "Knowing how huge of an Indiana Jones fan I am (*Temple of Doom* is my favorite), my wife had this amazing 'Chilled Monkey Brains' cake made for me secretly, and completely surprised me and our guests at our wedding!"

"It's time Indiana Jones was shown a little more love in *Star Wars* Insider. I figured this is a perfect time to send these pictures to *Bantha Tracks*."

"The cake tasted great, and don't worry, nobody fainted at the reception!" concludes Voss. "The 'Snake Surprise' didn't go over as well, though...."



← "Star Wars is such an important part of our lives, so it was clear from the very beginning that we would need to incorporate it into the wedding," write Chris Wyman, of his marriage to his wife, Courtney.

The couple infused their wedding with *Star Wars* music, including the *Throne Room* cue from *A New Hope*, *Across the Stars* from *Attack of the Clones*, *Princess Leia* from *A New Hope*, and *Han Solo and the Princess* from *The Empire Strikes Back*. Their three-tier cake represented three scenes from the movies.

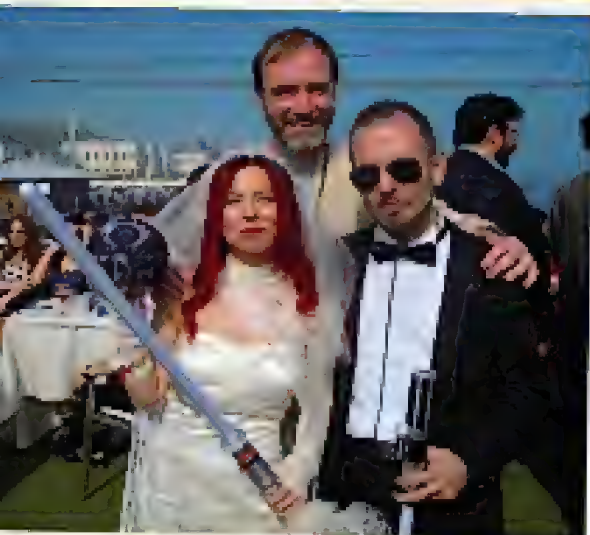
"The first and largest was Luke at his home on Tatooine from *A New Hope*, which was important to me since I've actually been to Tunisia where those scenes were shot," says Wyman. "The middle part is the Endor forest where Leia first meets Wicket which represented *Return of the Jedi*, the first *Star Wars* film that Courtney ever saw and also the only filming location that she's been to so far. The top part is Anakin and Padmé getting married from *Attack of the*



Clones, which represents our joining together as one. While neither of us have been to Lake Como, Italy, yet, it's certainly on our schedule."

Wyman's ring is black in color to represent Darth Vader, and is made out of carbonite. And the wedding party were all armed with FX lightsabers, leaving the entrance as the couple walked into the reception hall.

Wyman is an administrator on *Rebelscum.com* and co-founder of the *Star Wars Grand Florida Alliance*.



↑ A true union in the Force! Ceyda and Ilker were married near Istanbul, Turkey, on Star Wars Day, May the 4th.

"They picked this date on purpose for their Star Wars wedding," writes Ates Cetin, who sent an electronic copy of the wedding invitation and the photographs. The invitation reads, "Ready to feel the Force?" May the 4th and the Force, be with you, Ceyda and Ilker!



↑ Jon and Mary Doniego were married with what Jon calls a "Star Wars flare." "She's not a huge fan like I am, but she like it, and loves how 'cutely' devoted I am," he writes. "This is why I love her so much!"

The couple gave out mini lightsaber favors at the reception, and added subtle touches like TIE lighters and other Star Wars references iced artfully on the cake, and Jon wore Millennium Falcon cufflinks.

"Of course when it came to cutting the cake I had to bust out with the lightsaber!" concludes Jon.

↓ Bride and groom Sarah Mrocynski and Ryan Gallagher of Green Bay, Wisconsin, with members of the 501st in attendance at their Star Wars wedding.

"This wedding date was also special as it was the 15th anniversary of my own wedding," writes Briana Peterson, who submitted the photographs. She and her husband Adam took part as costumed Star Wars characters. "We chose to celebrate it by sending this wonderful couple into their new life with galactic flare!"





↑ Eric Ulrich planned a very special proposal for his girlfriend—now fiancé—at Star Wars Celebration VI in Orlando. Both the future bride and groom are members of the 501st Legion, so an Imperial proposal was in order!



SUBMISSION GUIDELINES

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of *Bantha Tracks*. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to *Bantha Tracks* will not be returned.

Each submission must include the creator's name, age, contact details, date the work was created, and a statement that the work is original, and created by the person submitting it.

Send electronic files to banthatracks@starwars.com, or send your snail mail to *Bantha Tracks*, c/o Mary Franklin, P.O. Box 29903, San Francisco, CA 94129.





↑ Ben Leung and Joanna Manka were married in a *Star Wars*-themed wedding in St Gregory's Church Cheltenham, in Gloucestershire, U.K. After being pronounced husband and wife, they walked back down the aisle to the *Throne Room* music from the closing scene of *A New Hope*.

"Once at the bottom, I turned back and did my Chewbacca roar," writes Leung.

At the reception all the tables were named after *Star Wars* planets, with the bride and groom sitting at "planet" *Naboo*. Leung sported *Star Wars* cufflinks.

The grand finale was when the cake came out with two of my figures on top, Han Solo and Princess Leia," recalls Leung. "The cake was then cut with my replica Luke Skywalker lightsaber, while the DJ played the *Star Wars* disco theme. What a dream come true to base my wedding on the greatest movies ever."



ANOTHER WEDDING EDITION!

As my love life pretty much sucks right now, it's with caution that I enter into an editorial for the Almost-Annual Wedding Edition. I love putting together the Wedding Editions, don't get me wrong. It's fun to read about how couples incorporate *Star Wars* into their big days, whether in small, subtle ways, or very big and spectacular ways. The creativity and imagination of *Star Wars* fans is great on any day, but framing it into these huge life events is even more inspiring. Light-up lightsaber wedding favors? Princess Leia's *A New Hope* necklace instead of a ring for the proposal? Chilled Monkey Brains cake? Brilliant! All of it.

Come to think of it, I really relate to the picture that David Cacciotti shopped of his groomsmen running from laser blasts and explosions.

But seriously, I am very happy for all the couples in this edition and wish them many more happy years to come.

Let's say I were to go on a dating site in the galaxy far, far away. How would I write my ad?

- Single, nerdy female looking for single, nerdy male.
- Enjoys riding banthas and vacationing in remote areas of the Outer Rim.
- Craving adventure and excitement is fine by me.
- Pirates OK. Must have own ship and it should be a fast ship. I reserve the right to inspect your cargo hold.
- Furry co-pilot friends OK, if they bathe.
- Chatty droid companions welcome, especially if they can run the vacuum and tend bar.
- Fast speeder bikes are a bonus.

- No Jedi mind tricks.
- No Jedi who kiss their sisters.
- I actually really like sand.
- You don't need to say, "I know." I already know.
- All Trandoshans welcome.

How's that? Let's see if that gets us anywhere! Stay tuned, *Star Wars* romantics.

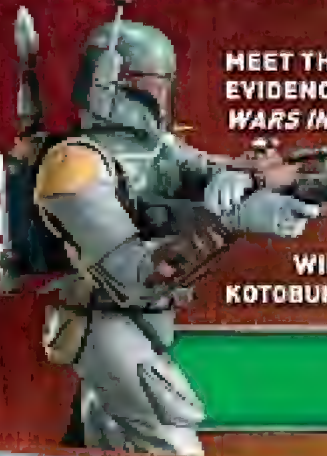
Get in Tracks!



Mary Franklin, Editor, *Bantha Tracks*



BOUNTY HUNTERS



MEET THE STARS, SHOW THE EVIDENCE, WIN THE BOUNTY! **STAR WARS INSIDER'S BOUNTY HUNTERS** SECTION IS SPONSORED BY KOTOBUKIYA. EACH ISSUE'S WINNER WILL RECEIVE THIS FANTASTIC KOTOBUKIYA **STAR WARS** STATUE KIT!

KOTOBUKIYA

BOUNTY WINNER!



J.J. IS A STAR!

Back in May, J.J. Abrams and the cast of the latest *Star Trek* movie came to Mexico City to promote the film and attended the premiere.

I took a film clapperboard which Mr. Abrams kindly signed. He then pointed to the "Production name" section and asked if *Star Wars* was fine. I immediately replied, "Yes, please", but then he realized that what he meant to say was "*Star Trek*." I insisted that *Star Wars* was just fine. He hesitated for a second and then started writing something. When he handed me the clapperboard back, I saw that he'd written "*STAR...?*"—Emilio Lopez, by email



J.J. Abrams signs his first Star Wars autograph!



From Trek to Wars!



Mike and his brother pose with Star Wars legend, Mark Hamill!

TEAM SKYWALKER!

This photo of my brother and I with Mark Hamill was taken at Celebration VI. It was one day before George Lucas visited Orlando and met with Mark Hamill and Carrie Fisher to tell them his plans to sell Lucasfilm to Disney and that there will be more *Star Wars* films!—Mike Gagliardi, by email



Ashley Eckstein with Allie

ALLAN IN ACTION!

My wife and I took my son, Allan, to C2E2 in Chicago. He is a big fan of *The Clone Wars* and had the chance to meet both Ashley Eckstein and Daniel Logan. Although Allan was very shy, both Ashley and Daniel were very friendly and made his day a memorable one! — Paul Timmermans, by email



Allan meets Boris Selt. AKA Daniel Logan!



Carrie Fisher and Ian McDiarmid pose with the Seymour family.

THE EMPEROR AND THE PRINCESS MEET THE SEYMOURS!

My dad, sister, little brother, and I met Carrie Fisher and Ian McDiarmid at the Calgary Comic & Entertainment Expo! Here is our photo we took with them! — Jaeden Seymour, Canada

CAN YOU GO ONE BETTER?

DO YOU KNOW NATALIE PORTMAN? ARE YOU FRIENDS WITH FRANK OZ? MAYBE YOU'VE ARM-WRESTLED ANIME BEST? WE WANT TO SEE! SEND PHOTOS OF YOUR ENCOUNTERS WITH THE STARS OF *STAR WARS TO BOUNTY HUNTERS, STAR WARS INSIDER* VIA THE CONTACT DETAILS ON PAGE 5, OR EMAIL US AT STARWARSINSIDER@TIEANMAIL.COM

RED FIVE

PAUL BATEMAN'S FIVE AMAZING

RALPH MCQUARRIE PAINTINGS

Concept artist Paul Bateman chooses five classic pieces of art by legendary Star Wars artist Ralph McQuarrie.



1 SPLINTER OF THE MIND'S EYE

Splinter of the Mind's Eye filled me with excitement back in the 1970s. I stared at Ralph's cover painting for so long day-dreaming about what wonders we might see in the Star Wars sequel novel. I love the feeling of mystery and excitement it conjures up. For me, this painting epitomizes the moment it became apparent that Star Wars would be with us for a very long time to come!



OFFICIAL FAN CLUB POSTER

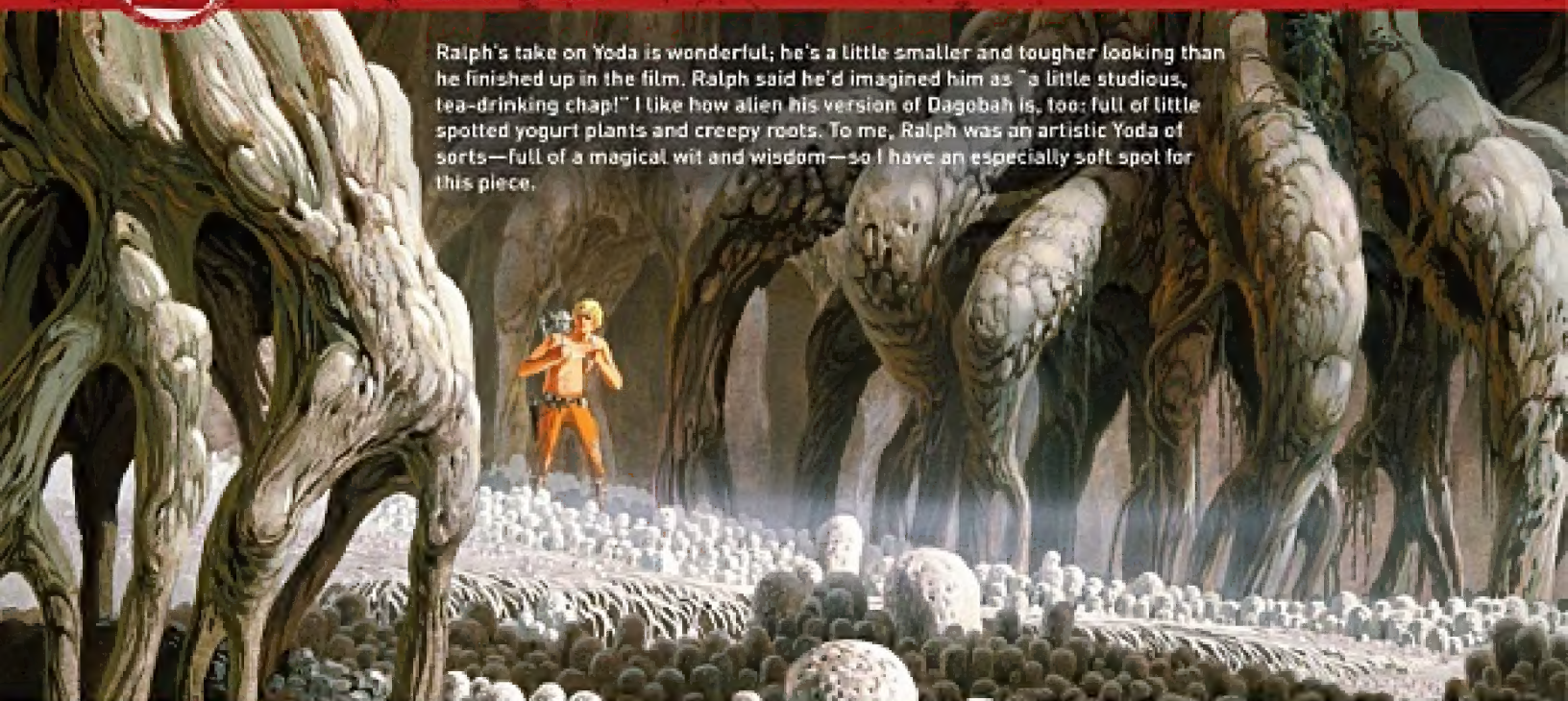
This poster stayed up on my wall permanently when all the others were pulled down. I still think it's an amazing painting that really captures the excitement of the final Death Star trench run. In the '70s, posters had to be pretty cool to stand their ground next to pin-ups of icons like Bruce Lee and Farrah Fawcett, but this painting did the trick!





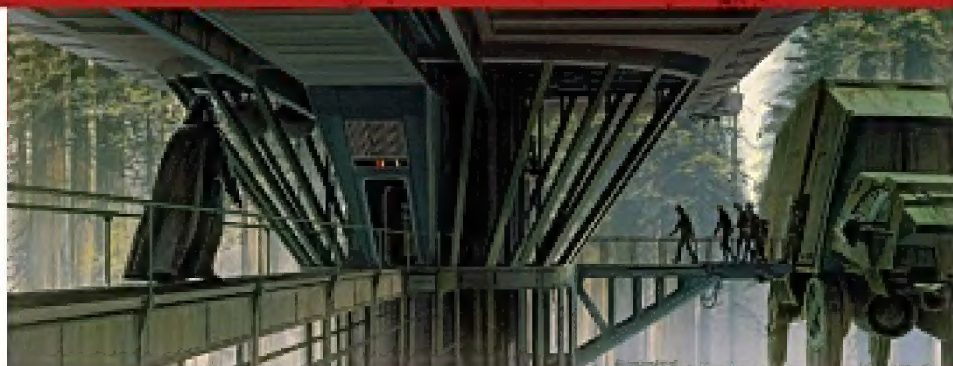
YODA TRAINS LUKE

Ralph's take on Yoda is wonderful; he's a little smaller and tougher looking than he finished up in the film. Ralph said he'd imagined him as "a little studious, tea-drinking chap!" I like how alien his version of Dagobah is, too: full of little spotted yogurt plants and creepy roots. To me, Ralph was an artistic Yoda of sorts—full of a magical wit and wisdom—so I have an especially soft spot for this piece.



LUKE AND VADER ON ENDOR

I've always thought that there is something subtly ominous and foreboding about this image. There's a quality to Ralph's composition that suggests both characters are very aware they're about to reach a significant turning point. Ralph's ability to imbue a painting with real atmosphere while keeping things deceptively simple never fails to amaze me.



CORUSCANT SKYLINE

I love how this painting really puts across that Coruscant was an ancient place with a long and colorful history. All Ralph's Coruscant designs have such a magnificent Gothic splendor to them. They have a real-world, varied, lived-in quality despite the grand elegance of their architecture. His concepts differed a great deal from the predominantly Art Deco look that evolved in the prequel era.

EXPANDED

See rare Ralph McQuarrie sketches completed by Paul, starting next issue!

UNIVERSE



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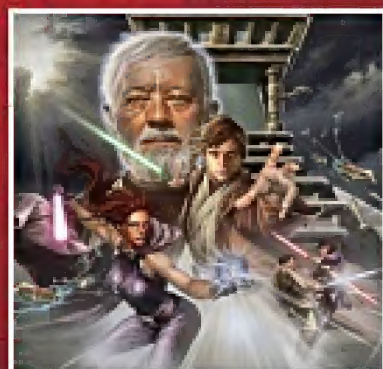
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